

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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MIDSUMMER TERM begins Monday, May 4. Entrance Examination, Friday, May 1, at 2.
FORTNIGHTLY CONCERTS, Saturdays, May 16 and 30, at 8.
Prospectus, Entrance Forms, and all further information of F. W. RENAUT, Secretary.

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The Annual College Dinner will take place at the Holborn Restaurant, on Wednesday, May 13, at 7. The President, Sir Frederick Bridge, M.V.O., Mus.D., will take the chair. Tickets for members and friends (ladies and gentlemen), 5s. each (exclusive of wine) may be obtained at the College.

The next F.R.C.O. Examination begins on July 13, 1903. The Solo-Playing Tests are:—Fantasia and Toccata in D minor, C. V. Stanford (Houghton & Co.). Choral Prelude in 6-8 time in G major, "Allein Gott in der Höh sei Ehr," Bach (Peters, Vol. 6, p. 12) (Novello & Co.; Augener & Co.). Fugue on the name of Bach, No. 2, Schumann (Novello & Co.; Augener & Co.).

The A.R.C.O. Examination begins on July 20.
The College Library is open daily from 10 to 5. On Saturdays the College is open from 10 to 1.

Members desiring practice on the College organ may obtain particulars on application.

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"MESSIAH," Tuesday, June 23, at 2.

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TO COMPOSERS.—A PRIZE of £5 is offered for the best CHRISTMAS ANTHEM of not less than 90 bars or more than 120 bars in length.

The Copyright of the successful Anthem to become the sole property of the Advertisers. All MSS. to be sent in not later than July 1. The Anthem will be printed in Castle's "From Eye to Brain" Notation, a specimen of which will be sent to intending competitors on application.

The result of the Competition will be announced in this paper on October 1. Stamped addressed envelope to be enclosed with MSS. Townsend & Co., c/o Hutchings & Romer, 39, Gt. Marlborough St., W.

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The *Daily Telegraph* says: "A remarkably successful first appearance at these concerts was achieved by Mr. John Harrison, a tenor vocalist hailing from Lancashire, who possesses an organ of genuinely agreeable quality and of adequate range. His renderings of Goring Thomas's 'O vision entrancing' and Balfé's 'Come into the garden, Maud,' were notable for fulness of expression and good phrasing, while the excellent style in which the songs were delivered assisted towards establishing the new-comer in high favour. He was warmly and deservedly applauded."

JOHN HARRISON.

The *Standard* says: "One of the notable successes of the afternoon was won by Mr. John Harrison, the tenor who is steadily making his way to the front rank of vocalists. Mr. Harrison puts a great amount of work into his singing without in the least resorting to undue force or exaggeration. He has attained the art of knowing his limitations, with the result that he never attempts a note beyond the compass of his natural voice."

JOHN HARRISON.

The *Star* says: "Another feature of interest was the second appearance of Mr. John Harrison, the new tenor, who made such a successful début recently. His success was again very marked. The sympathetic quality of his voice, his admirable production, his perfect enunciation, and his spontaneous expression seem to point to an exceptionally brilliant future. Songs like 'Come into the garden, Maud' and Adams's 'Nirvana' make no great demands on interpretative ability; it can only be said that his interpretations were quite artistic. He is to be heard in the summer at the Strauss Festival."

JOHN HARRISON.

The *Daily Express* says: "Mr. John Harrison is the possessor of a beautiful voice, which has changed from baritone into tenor. His success was emphatic. He achieved quite a triumph with his second song, 'Come into the garden, Maud.' His voice is beautifully clear, he sings naturally, and is undoubtedly a great acquisition to our list of tenors."

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The Award of the Judges will be made known at the meeting of the Society in December, 1903.

J. EDWARD STREET, Hon. Secretary.

Caterham, Surrey, April 1, 1903.

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RECENT PRESS NOTICES.

HUDDERSFIELD CHORAL SOCIETY.

"**HIAWATHA.**"—"Mr. Masters sang in good voice and method, and with telling effect, the solo 'He had seen, he said, a water.' He also gave admirable renderings of the solos conveying the departing messages of the 'Black-robed chief, the Prophet.'—"Huddersfield Weekly Herald," March 7, 1903.

"Mr. Samuel Masters sang the tenor solo music very correctly. He gave a very accurate, tasteful, and well-phrased interpretation of that exacting but beautiful song, 'Onaway! awake, beloved.'—"Huddersfield Examiner," March 7, 1903.

STAFFORD CHORAL UNION.

"**JUDAS MACCAEUS.**"—"A feature of the concert was the singing of Mr. Samuel Masters, who was in splendid voice and surpassed all his previous triumphs. He sang the most difficult and florid passages with perfect ease, strict regard to time, and well-judged expression. The reception which followed his rendering of the beautiful air, 'How vain is man,' which, by the way, is usually omitted, was flattering in the extreme. Mr. Masters also gave 'Sound an alarm' in stirring style, and had encores been permitted he would certainly have had to respond."—"Staffordshire Advertiser," April 4, 1903.

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LEICESTER NEW MUSICAL SOCIETY.

"**THE BRIDE OF DUNKERRON.**"—"Mr. Samuel Masters took the tenor parts in this cantata. The beautiful solo, 'The full moon is beaming above the blue deep,' he sang with great expression, and had to bow his acknowledgments to an encore. In the duet, 'Hark, those spirit voices,' in which *Dunkerron* and the *Sea-Maiden* declare their devotion to each other, he displayed great dramatic power, and sang with a spirit and vigour that did the fullest justice to this delightful number."—"Leicester Daily Post," March 27, 1903.

THE "ECCLES" CONCERT.

BLACKBURN.—"Mr. Samuel Masters, tenor, possesses a splendid vocal organ, of good range, with a clear, full tone of splendid quality. His best contribution was 'Stars of the Summer Night' (Hatton). Also sang 'Lend me your aid' (Gounod) and 'Macgregor's Gathering' (Lee). Both songs gave Mr. Masters plenty of scope for his robust voice."—"Blackburn Times," March 7, 1903.

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LIVERPOOL MUSICAL SOCIETY ("REDEMPTION").—Mr. Henry Plevy and . . . undertook the parts of the tenor and bass narrators respectively, and discharged their duties with becoming care and reverence. In the duet which tells of the earthquake they produced a great impression."—"Courier."

Works performed this season are: "Messiah," "Elijah," "Redemption," "St. Paul," "Hymn of Praise," "Coronation Ode," "Creation," "Sleeping Beauty," "Hiawatha," "Acis and Galatea," "Last Judgment," "Ivanhoe," "May Queen," "Crusaders," "Rebekah," "Holy City," "Columbus."

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"ELIJAH."—Glasgow, April 7, '03.—"Highly successful."—*Citizen*.

"ELIJAH."—Wilmslow, March 23, '03.—"Superb declamation. Sang beautifully."—*Advertiser*.

"ELIJAH."—Hastings, March 25, '03.—"A highly dramatic rendering."—*Observer*.

"THE REDEMPTION."—Liverpool, April 10, '03.—"His fine, rich voice lent charm to every bar of the *Jesus* and *Narrator* music."—*Post*.

"His interpretation was altogether admirable, the *Jesus* music being sung with deep feeling."—*Courier*.

"CARACTACUS."—Stirling, March 12, '03.—"It would be infinitely difficult to imagine a finer conception. He lived the part of *Caractacus*, singing magnificently."—*Sentinel*.

"The rôle of *Caractacus* was interesting, not only because of its inherent beauty, but also because of Mr. Tree's great abilities as interpreter."—*Journal*.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MAY 1, 1903.

YORK MINSTER.

If architecture is 'frozen music,' York Minster is a paean in stone. It is the largest English Cathedral in regard to area and height of roof, in length only is it exceeded by Winchester. Though not occupying so splendid a position as Durham, the ancient walls of the city of York enable the visitor to go round about the towers of the stately Cathedral and gaze upon a scene that is pleasant to behold and rich in historical association. In this Eboracum, once the capital of the North, one recalls such events as the death of the Roman Emperor Severus in 211; the burning of the city by the Danes in 1069 (York has an unenviable notoriety for its conflagrations); the Parliament of Charles I. at which that unfortunate monarch professed his intention to govern legally; the siege of York during the Civil War, when the Corporation presented Fairfax with a butt of sack and a tun of French wine in gratitude for the good treatment he had meted out to the besieged citizens; and, coming to later and more peaceful times, the organization of the British Association in 1831. And then is not York the most ancient metropolitan See in England? Its Archbishop is allowed to style himself Primate of England, but his brother of Canterbury takes precedence in that he is Primate of *all* England. And who can fail to be impressed with the city's fine old gateways that happily have been preserved through all the long years of troublous times—for instance, Micklegate Bar and Monk Bar? These old-world entrances may appropriately lead us to the chief glory of York—its magnificent Minster.

It is difficult to imagine the architectural features of Edwin's Wooden Chapel, erected in 627 on the site of the present sanctuary, but they would doubtless furnish a strong study in contrasts were it possible to compare them with those of the Minster as we now know it. Buildings and rebuildings of successive churches cover a period of 847 years, the last addition having been the north-west tower, erected 1470-74. The beautiful Early English transepts, dating from early in the 13th century, form the oldest part of the Minster. The Nave was built between 1291-1345, and the graceful Chapter House is of the same period. The Choir—originally Norman, now Perpendicular—dates from 1373 to 1400. The stately lantern tower, the largest in England, belongs to the beginning of the 15th century. Its great height—216 feet—is better judged from the interior of the edifice, especially when the sun shines through its large windows. Loftiness is a general characteristic of the Minster, and the noble Gothic arches of the transepts once seen are never

forgotten. The organ stands on a screen, not remarkable for beauty, at the entrance to the Choir.

If, in comparison with other English cathedrals, York strikes one as being somewhat cold, ample atonement is made by its exquisite glass. There are no less than 25,531 superficial feet of mediæval stained glass in the church—at least twice as much as in any other English cathedral, and probably more than in any other church in the world.

Moreover, it is almost all of a very high quality and of remarkable variety of effect. It ranges from the simplest and most beautiful designs to those of definite forms of glittering colours. The



MICKLEGATE BAR. THE CHIEF GATE OF YORK.

(Photo by Messrs. Duncan and Lewin, York.)

East window is a poem—an *In Memoriam* in glass, glowing with colours of fascinating hue. To sit in front of it in the solitude of the Lady Chapel, while some old unaccompanied anthem is being sung, is in the nature of a dream of loveliness and indescribable charm. This great East window, seventy-eight feet high and thirty-two feet wide, was glazed by one John Thornton, of Coventry, in the year 1405. The contract, still extant, provides that he is to 'complete it in three years, pourtray with

his own hands the histories, images, and other things to be painted on the same. He is to provide glass and lead, and workmen, and receive four shillings per week, five pounds at the end of each year, and after the work is completed, ten pounds for his reward.' The Five Sisters window in the North Transept is, in the words of the Dean, 'an almost complete specimen of Early English glass, with an elaborate geometrical pattern formed by the conventional foliage of the *planta benedicta*; but at the foot of the central light there is a panel consisting of distinctly Norman glass, portraying Jacob's dream—or Daniel in the lion's den—for it is indistinct, and critics differ.' No account of the Minster would be complete without mention of the Chapter House, with its elegant vestibule, unique in the Cloisters of Europe. It is no wonder that the Dean regards this stately hall as 'the flower of our flowers.'

May we not now leave the 'frozen music' and refer to that music which melts the soul by the warm breath of its divine attribute? Let us take an old-world peep into the Minster at a time when the siege of York by the Parliamentary Army disturbed the even tenor—and for the matter of that, the soprano, alto and bass—of the ways of the inhabitants of the city for 'eleven weeks space.' There chanced to be in York during that bellicose period of the 17th century, worthy Thomas Mace, clerk of Trinity College, Cambridge, the author of 'Musick's Monument; or, A Remembrancer of the best Practical Musick, both Divine and Civil, that has ever been known to have been in the world.' In this work he records his experiences of congregational singing in York Minster during the aforesaid siege in the year 1644. Here are his words:—

By this occasion there were shut up within that city abundance of people of the best rank and quality, viz., lords, knights, and gentlemen of the countries round about, besides the soldiers and citizens, who all or most of them came constantly every Sunday to hear publick prayers and sermon in that spacious church.

And indeed their number was so exceeding great, that the church was, I may say, even cramming or squeezing full.

Now here you must take notice, that they had then a custom in that church, which I hear not in any other cathedral, which was, that always before the sermon the whole congregation sang a psalm, together with the quire and the organ: and you must also know, that there was then a most excellent, large, plump, lusty, full-speaking organ, which cost, as I am credibly informed, a thousand pounds.

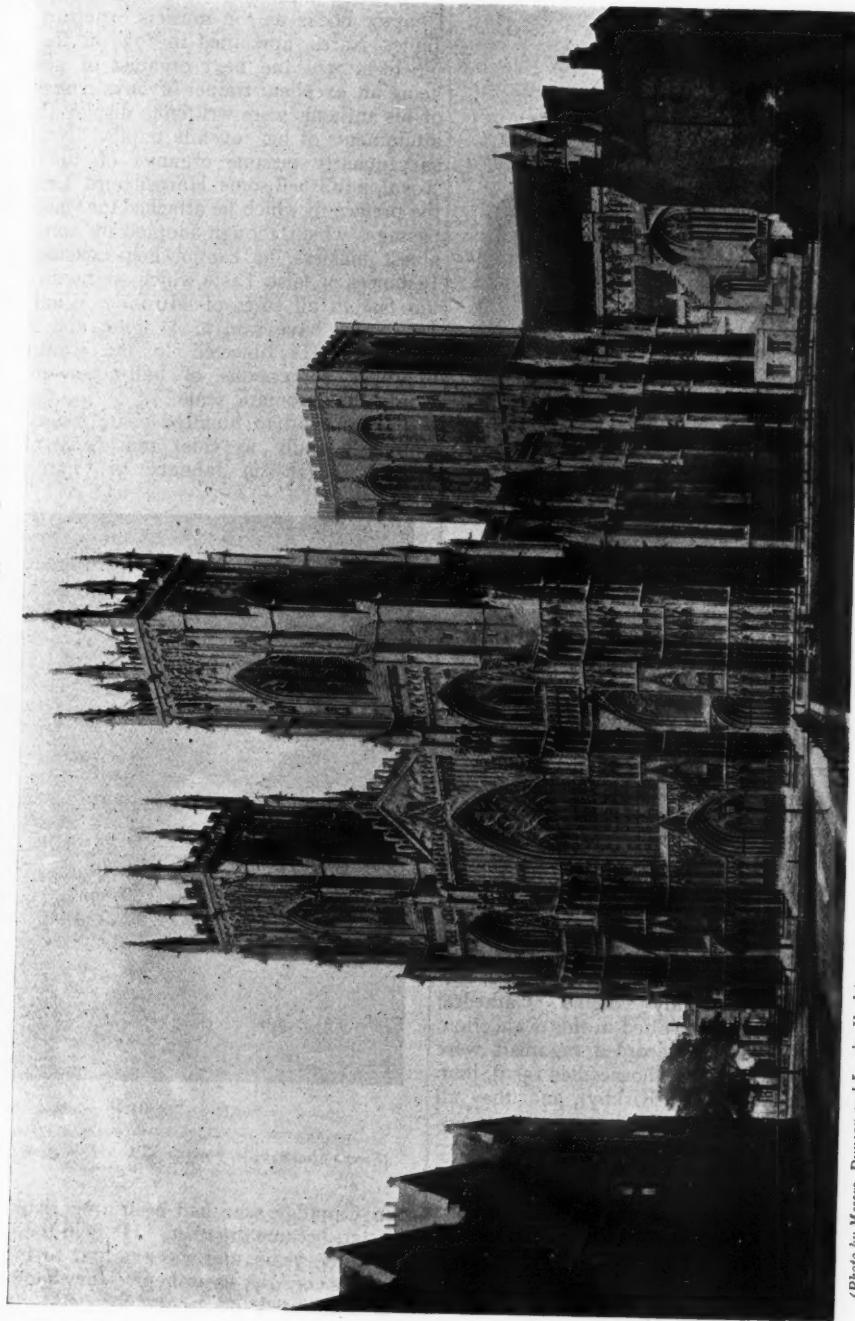
This organ I say, when the psalm was set before the sermon, being let out into all its fullness of stops, together with the quire began the psalm.

But when that vast concordant unity of the whole congregational-chorus, came, as I may say, thundering in, even so as it made the very ground shake under us; Oh the unutterable ravishing soul's delight! in the which I was so transported and wrapt up in high contemplations, that there was no room left in my whole man, viz., body, soul and spirit, for any thing below divine and heavenly raptures: nor could there possibly be any thing on earth to which that very singing might be truly compared, except the right apprehensions or conceivings of that glorious and

miraculous quire, recorded in the scriptures at the dedication of the temple, of which you may read in the 2 Chron. ch. 5, to the end; but more particularly eminent in the two last verses of that chapter, where king Solomon, the wisest of men, had congregated the most glorious quire that ever was known of in all the world: and at their singing of psalms, praises, or thanksgivings, the glory of the Lord came down amongst them, as there you may read.

And here is one thing most eminently remarkable, and well worth noting, which was, that in all the whole time of the siege there was not any one person, that I could hear of, did in the church receive the least harm by any of their devilish cannon shot; and I verily believe that there were constantly many more than a thousand persons at that service every Sunday during the whole time of that siege.

The York Musical Festivals deserve notice in connection with the history of the Minster. The first, held in 1791, lasted three days, when the sacred music, all by Handel, was performed in the Choir of the Minster. Ashley and Matthew Camidge, the latter a son of the then organist, conducted. It has been stated that these Festivals were held annually until 1803, but this statement is not borne out by the facts, so far as the Minster is concerned. The next great Festival, held in September, 1823, resulted in the publication of John Crosse's elaborate 'Account' of the same, issued in 1825. On that occasion the performers—180 instrumentalists and 285 vocalists—occupied a platform specially erected under the central tower. The scheme consisted of four sacred concerts in the Minster, and three secular concerts and two balls given in the Assembly Rooms. The receipts amounted to the substantial sum of £16,174 16s. 8d., and the profits (£7,200) were divided between the hospitals of York, Leeds, Sheffield, and Hull. Two incidents of this great music-making call for notice. Madame Catalani, the prima donna of the meeting, not only appropriated 'Comfort ye' and 'Ev'ry valley,' but sang them in D! 'Such a practice cannot be sufficiently reprobated,' said the *Harmonicon*, 'for if that distinguished singer could not perform it as Handel wrote it, some other person ought to have been selected for the purpose; Mr. Vaughan was present, and he would have done it justice.' At the second evening concert (September 25, 1823), Beethoven's C Minor Symphony headed the programme. Owing to the non-arrival from London of some additional string parts it was proposed to omit the Symphony and to proceed to the next number on the programme—'Charley is my darling.' When Miss Travis began to sing the Scotch ballad a general murmur of disapproval manifested itself among the audience, and, according to the late John Ella (a member of the band), 'one of the stewards, a grave-looking, bald-headed gentleman with a stentorian voice, lustily exclaimed: "Symphony. None of your darlings, we can hear them any day in Yorkshire; I insist upon the Symphony being played.'" It was thereupon performed, although the players had to crowd around the desks in order to read their music. All honour to that



(Photo by Messrs. Duncan and Lenain, York.)

York Minster.

protesting steward—Mr. F. Maude, Recorder of Doncaster. It is satisfactory to learn that 'every movement was listened to with attention and hailed with prolonged applause. The remaining



JOHN CAMIDGE.

ORGANIST OF YORK MINSTER FROM 1756 TO 1799.

(Reproduced and enlarged from a miniature painted on a snuff-box in the possession of his great-grandson, Mr. T. S. Camidge, and by his kind permission.)

Festivals were held in 1825, 1828 and 1835; on the last-named occasion the audiences included the Princess Victoria, who began her glorious reign two years later. For sixty-eight years the York Festivals have been in abeyance. Has not the time come for their revival? With so able a chief-musician as Mr. T. Tertius Noble, the present organist—and, may we add, a capable organizer—there should be every encouragement to promote a Festival that would redound to the honour of the Minster and the city of York.

The organists. As on former occasions, Mr. John E. West's handy volume 'Cathedral Organists' must be consulted in this connection. Three of the earliest recorded organists were named respectively John Thorne (died 1573), John Wyrnal, and Kirby (or Kirkby), and they all attained to the posthumous dignity of epitaphs. Here are the trio of monumental inscriptions:—

Here lyeth Thorne, musician most perfitt in his art, In Logick's Lore who did excell; all vice who did apart: Whose Lief and Conversation did all men's Love allure, and now doth reign above the Skies in joys most firm and pure.

Musician and Logician both,
John Wyrnal lieth here;
Who made the organs erst to speak
As if, or as it were.

Here lie the ashes of Kirby, an excellent Chanter and incomparable Organist. He sang extraordinary songs to charming tunes. He was the boast, glory, and honour of this Church. Great were his probity, wisdom, and virtue; and his understanding, morality, and genius remarkable.

We may now pass on to Thomas Wanless (1691), the composer of the 'York Litany' and the compiler of a collection of words of anthems sung in the Cathedral. He is described in the Chapter books as 'in musicis expertum.' Dr. James Nares, appointed in 1734 at the age of nineteen, was the next organist of note. He being an excellent trainer of boys' voices, some of his anthems were written to display the vocal attainments of his juvenile pupils. Nares, who subsequently became organist of the Chapel Royal, published some Harpsichord Lessons, in the preface to which he attacked the 'fashionable passages which, though adopted by some of the ablest masters, he cannot help considering as Instances of false Taste which seems advancing too fast in all sorts of Music.' What would Dr. Nares have said to Wagner and Richard Strauss? He objected to the wanton and improper successions of half-notes—in other words, the chromatic scale!

The more than hundred years' reign of the Camidge family as chief musicians of York Minster began on January 31, 1756, when



MATTHEW CAMIDGE.

ORGANIST OF YORK MINSTER FROM 1799 TO 1842.

(From a painting in the possession of Mr. T. S. Camidge, and reproduced by his kind permission.)

John Camidge, who had been a chorister in the Minster, became organist. He held the post for forty-three years, and was the first to introduce Handel's choruses as anthems; they had hitherto been considered too secular for performance in churches. To John Camidge succeeded—on November 11, 1799—his son Matthew, said to have been the first cathedral organist to teach the choristers to sing from notes instead of by ear! Curiously enough, Matthew Camidge reigned for the same period as his father—

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forty-three years. He was followed by his son and assistant, Dr. John Camidge—appointed October 15, 1842—a masterly executant on the organ. Whilst playing the evening service on November 28, 1848, an attack of paralysis incapacitated him for active work; but his son, Mr. Thomas Simpson Camidge, discharged the duties for the remaining eleven years of Dr. Camidge's life—till 1859. Thus the Camidge régime—four generations—covered a period of 103 years. Moreover, at the recent organ opening (to be referred to presently), the Mr. Thomas S. Camidge just mentioned, but now a veteran, was present, as were his son, Mr. John Camidge, organist of Beverley Minster, and two grandsons—that is to say, there were present members of the fourth, fifth, and sixth generations of the Camidge family, all of them musicians, or musically disposed. This circumstance must surely be unique in the annals of church music. The late Dr. E. G. Monk—joint author with Ouseley of the well-known *Psalter*—was organist from 1859 to 1883, and for the next fourteen years the post was held by the late Dr. John Naylor.



DR. JOHN CAMIDGE,

ORGANIST OF YORK MINSTER FROM 1842 TO 1859.

(From a painting in the possession of Mr. T. S. Camidge, and reproduced by his kind permission.)

The present organist is Mr. Thomas Tertius Noble, born at Bath, May 5, 1867. He gained an open scholarship at the Royal College of Music in 1886, and became a pupil of Sir Walter Parratt. His organ appointments are: All Saints', Colchester (1881), St. John's, Wilton Road, Pimlico (1889), assistant to Professor Stanford at Trinity College, Cambridge (1890), Ely Cathedral (1892), York Minster (1897). In addition to being an excellent performer on the organ, Mr. Noble is an all-round musician of

high attainment and tremendous energy. His compositions include the music to the 'Wasps of Aristophanes' (Cambridge, 1897), a sacred



(Photo by Thwaites, York.)

John T. Noble
T. Tertius Noble

cantata, 'Gloria Domini,' anthems, services, organ and violin music, songs, &c. He is the right man in the right place, and under his beneficent sway all the best traditions of music in York Minster are worthily maintained.

Lastly, the organs. The Fabrick Rolls of the Minster are among the earliest and most interesting documents of their class. As far back as 1399 there are references to organs, and in 1419 the following entries appear:—

For constructing two pairs of bellows for the organ	46s. 8d.
For constructing the ribs of the bellows of the same organ, by John Couper	12d.

In 1469 there was a payment—

To brother John for constructing two pair of bellows for the great organ, and repairing of the same	15s. 2d.
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Later on—in the year 1485—a curious entry reads thus:—

To John Hewe for repairing the organ at the altar of B.V.M. in the Cathedral Church, and for carrying the same to the House of the Minorite Brethren, and for bringing back the same to the Cathedral Church	13s. 9d.
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This is probably the earliest recorded instance of one church *lending* another its organ. In July, 1632, a fine of £1,000 was demanded from

one Edward Paylor for a misdeed, and the Dean and Chapter successfully petitioned the King for the appropriation of that amount. They thereupon entered into an agreement with 'Robert Dallam, citizen and blacksmith (*sic*), of London, touchinge the makeinge of a great organ.' In May, 1633, King Charles visited York and directed that the new organ should be placed on the North side of the Choir opposite the Archbishop's Throne, in order that the view from West to East should not be obstructed. This was done, but in 1690 it was removed to the Choir screen. 'A most excellent, large, plump, lusty, full-speaking organ,' was the verdict of Thomas Mace upon the Dallam instrument; and a trio of military visitors to the Minster in 1634 have recorded in their diary the following opinion under the heading 'York,' of the music in the Minster: 'There we saw, and heard a faire large high Organ, newly built, richly gilt, carved and painted; and deep, and sweet snowy crew of Quiristers.'

Exactly one hundred years ago the Dallam organ was rebuilt by Green, and in 1823, John Ward, organ-builder of York, further repaired and enlarged the instrument. During the night of February 1, 1829, Jonathan Martin, a lunatic, set fire to the Choir of the Minster, with results most lamentable, including the destruction of the organ and the magnificent stall work. Martin attended the afternoon service on the day of his dire deed, and then and there determined to destroy the organ. He said: 'While I was at prayers that afternoon, I thought it was merely deceiving the people, that the organ made such a noise of buzz, buzz. Says I to myself, I'll have thee down to-night. Thou shalt buzz no more.' He thereupon secreted himself and carried out his destructive intent during the silent watches of the night. In this conflagration connection it may be interesting to recall that a short time previously thereto Vincent Novello had copied with his own hand, rather than wait the pleasure of a dilatory copyist, four of Purcell's anthems and the evening service in G minor, unique possessions of the Minster Library, and which perished in the flames. The Choir must have been in ruins when Mendelssohn visited York on July 23, 1829; his sketch-book contains a pencil-drawing of the Minster and its surroundings.

The organ erected after the fire was an imposing instrument, designed by Dr. Camidge and built by Elliott and Hill, and first used in May, 1832. The cost was almost entirely provided by the Earl of Scarborough, one of the Prebendaries, known as 'Black Jack' from the colour of his hunting coat. The scheme included a C C C manual compass and four 'double' stops of thirty-two feet on the pedal, the first 'thirty-two's' ever produced in this country. It was stated that the largest pedal-pipe would hold a glass of ale for every man, woman and child then residing within the walls of the city of York!

The wear-and-tear of daily use through long years wrought its inevitable effect upon the mechanism of this fine old instrument, and two years ago the Dean and Chapter had to 'face the music'—in other words to consider a thorough renovation which should, to all intents and purposes, be a new organ worthy of the edifice committed to their charge. Liberal-minded counsels prevailed, and a comprehensive scheme was prepared by Mr. Tertius Noble, with Sir Walter Parratt as referee, and the work was placed in the experienced hands of Messrs. J. W. Walker and Sons, with results that have fully sustained the reputation of the firm as organ-builders of high rank.

Wednesday in Easter week (the 15th ult.) proved to be a red-letter day in the annals of York Minster, in that the renovated organ was solemnly dedicated to the service of the church. The music at Morning Prayer included Stanford in B flat (*Te Deum* and *Jubilate*) and Goss's anthem 'Stand up and bless the Lord your God,' sung by the Cathedral choir and accompanied on the temporary organ by Mr. Noble. Immediately after prayers of dedication had been said by the Dean, the chord of F minor reverberated throughout the vast pile. It came from the new organ controlled by the skilful hands of Sir Walter Parratt, and formed the initial sounds of Mozart's imposing Fantasia in F minor, played, it need scarcely be said, in a manner eminently befitting the occasion, and the service was closed with the solemn dedication of the instrument by the Archbishop of York.

In the afternoon and evening Sir Walter Parratt gave two recitals, of which we append the programmes:—

CONCERTO in G minor	..	..	..	Handel
TWO SKETCHES, C minor and major	..	..	..	Schumann
CHORAL VORSPIELE	..	..	..	Brahms
	(a)	O wie selig seid ihr doch, ihr Frommen.		
	(b)	Es ist ein Ros' entsprungen.		
CHA CONNE	..	..	..	Purcell
SONATE PASCALE	..	..	..	Lemmens
PRELUDE in B minor	..	..	..	Chopin
PRELUDE and FUGUE in G major	..	..	..	J. S. Bach
BASSO OSTINATO	..	..	..	Arensky
FANTASIA and TOCCATA	..	..	..	C. V. Stanford
OVERTURE, C minor and major	..	..	..	Thomas Adams
RHAPSODIE SUR CANTIQUES BRETONS	..	..	..	Saint-Saëns
ARIA in E major	..	..	..	Paradies
PEAN (unpublished)	..	..	..	Harwood
PRÆLUDIUM PASTORALE, super gamut descendens	..	..	..	Stainer
CHORAL VORSPIELE	..	..	..	J. S. Bach
	(a)	Valet will Ich dir geben.		
	(b)	Ein' feste Burg ist unser Gott.		
SONATA in C minor, No. 3	..	..	..	Gulmant
SCHILLER MARCH	..	..	..	Meyerbeer

Attention may be directed to the cosmopolitan character of this selection—English, Irish, German, Polish, Belgian, Russian, French and Italian—five of the composers drawn upon being



THE WEST FRONT OF THE ORGAN, YORK MINSTER.

native musicians. All the above pieces were interpreted with that artistry which is naturally associated with the technique and, we may add, reverent interpretations by the King's Master of Musick upon the king of instruments.

The new organ is entirely satisfactory. (We give a complete specification and photograph of the console on page 315.) The mechanism is above reproach, and the wind supply both ample and steady. In regard to tone, it is as it ought to be, a *church* organ, and not one of the concert-room type. Messrs. Walker have long been noted for their diapasons, and this most important characteristic



MONK BAR, YORK.

(Photo by Messrs. Duncan and Lewin, York.)

—the true organ tone—is a commendable feature of the York Minster organ. It may be said that this instrument lacks the glamour of some others similarly placed. So much the better for the purposes for which it is intended. Reeds on heavy pressures of wind, diapasons of gamba quality, meretricious fancy stops, and mere noise in the 'full organ,' detract from the dignity of the instrument as an aid to devotion. The organ opened the other day by Sir Walter Parratt is one upon which the builders, the Dean and Chapter of York, and their excellent organist may be heartily congratulated.

DOTTED CROTCHET.

THE SPRINGTIDE OF MUSIC.

When Mythology, going backwards as it were to the dayspring of things, found that—under the parable of the Goddess springing fully-armed from the head of Jupiter—there were certain matters which in the origin could be understood less by much study than by a sort of natural instinct, music must surely have been of the very essence of that suggestion. Certain arts (there is no doubt about it) come, as one may say in Ionic speech, 'of themselves.' And since speech is the primary expression of intellect, it follows that the writing down of speech, if it is to be considered also among the early arts, takes its place in what may be ranked as the secondary education of the ancients. Thus it is that the Iliad has become the chief battle-ground between those who believe that the art of writing was known to Homer's generation and those who believe that Homer was a mere summary, made by poets of a later date, of the ballads which had accumulated in the celebration of the first greatly known war, outside biblical history, of modern civilization. In any case the composition of the ballad went first; and seeing that the ballads were chanted among the fields and in the vineyards of Greece, music, as we all know, must have existed more or less as the art of chant long before the art of writing began to be known. For music was a sort of anterior voice; it expressed emotions of a general kind; it was the vehicle of intimacies, sad, merry, or commonplace, without any reference to artistic or classified development. Thus it may be said that by degrees there came to be a sort of rivalry between speech and music, until they separated slowly into two distinct arts, each heavy with future possibilities. They separated gradually; and as friends that look back over the shoulder in parting; for there is no doubt whatever concerning the truth of the theory which maintains that rhythm—that is to say, verse, in highly-developed forms—was the predecessor of prose. Verse existed as in Homer, so in Hesiod, so too in Pindar, long before Herodotus wrote his exquisitely beautiful history.

From Herodotus one makes a natural passage to Thucydides, in whose person the art of prose, so far as the Greek nation was concerned, came to its climacteric. One can but trust that this historically suggestive parable will account to some extent for the suggestions which I now propose to make concerning the development of music, not right down to its later sources, but down to the point when those latest sources began to put on the full pride of their modernity. Music, of course, has had its period of barbarism—shall one say its Cave period, when it was looked upon as the means of emotional expression in the rough, when no laws governed it, when it was merely the outcome of an individual scene in early comedy or early tragedy—when in fact it had no binding or loosing, when to it were not entrusted those keys which belong to every

fulfilled art—the keys of the kingdom either of Hell or of Heaven?

In other words music has had a spring of its own; a spring like that of literature, to which I have already referred; a spring gay, fresh, and like the sweetest morning of all the springs that the world had ever seen. Suddenly, unexpected, and yet the fulfilment seemingly of a natural law, the leaves and the young flowers of the early buds of our Western music came upon us with a quickness that might have seemed almost unnatural save for the summer development which has come since. The long-separated companion of the ballad had come back from her wanderings. Out of the deadness of winter there seemed to come the cry: 'The rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land.' The preparations, like the sap in the trees, had been made in secret; Plain-Song, followed by those natural developments that led to the complex music of Palestrina, had done its best in the way of preparation, and out of a congeries of scales (which included, by-the-way, as details, the major and minor scales which we use at the present day) there issued a body of musicians who, taking the tide at the flood, inaugurated in full spring weather that future which is only at this moment being passed on to another future by the great musicians of recent times. For it is impossible not to think that the present time contains the making of a true and complete summer of music, now that the day is over of the nonentities who in the early part of last century held fashionable sway in Opera House and in Concert Room. Yet the modern musician takes his opportunity from those springtide writers who, awakening to the warmth and the beauty of art, contributed to its fulfilment, even as the young primroses by their own perfect beauty, though forerunning the prouder blossoms of summertide, contain in their promise and in their own symmetry the fulfilment of the time which gave them birth.

Take a man like Stradella. With scarcely an artistic ancestor, his being clamoured for expression through the pipes of Pan; whatever should come to him came as it were with music resounding in his ears; and he was wise enough to learn all that he might of the technique of his art before he fell a victim to the common assassin. Corelli, too, a musician of this springtime of the West, peered into futurity rather than assumed the position of one who considered that his lifetime had been an absolute fulfilment; his beautiful work indeed was there to proclaim how completely he had assimilated every law and every teaching of the past; but one cannot help but think that it—such is the inexorable law—is just a trifle pathetic to find how that with all his knowledge, with all his study, with all his genius, his leaf was still of the spring and not of the summer after which he had dreamed. Nor can aught else be said of

that distinguished harbinger of modern times, Christopher Gluck. Gluck, true, was a reformer: was one who emphatically understood the essence of dramatic art so far as it applied to music. His study of the Greek drama had straitly shown him to a large extent how opera might be written which should not only possess beauty of musical expression, but should also make for dramatic verisimilitude. But despite all theory, the truth remains that Gluck did not contrive to evade the melodic spirit of his time; magnificent as his musical inspiration was, confident and perfectly true as was his dramatic theory, it nevertheless remains an absolute fact that in accomplishment, though his work is exquisitely beautiful, it in reality contained far less of the spirit of futurity than might have been expected from the man's musical or dramatic attitude. Gluck indeed seems to me to be quite the last so far as our present reckoning goes of the spring musicians. Mozart led the way into the summer; Beethoven set the trees calling with the note of birds; Wagner drove his wain through the fields for the harvest, and, as one may think, to-day is the time of full fruitage and of ripe corn. But it will need a resurrection to bring us back to the days of the musical spring when composers had not learnt the necessity (and mind you, now, but not in their time, a most stern necessity) of avoiding an unused simplicity.

The sifting of that which is really important in musical art from that which is utterly ephemeral, and of the earth earthy, is a task which I for my part would not care to undertake; but it is a matter of interest to observe that later times, by reason of their accumulations of mere material, have distinctly lowered the average of the earlier days which saw the rise of music in its springtime. In the old days no man would dream of perpetuating a musical air unless it were of definite and genuine value; means were not at his disposal so to do. At the present time, as it would seem, a man has only to conceive a melody of the utmost unimportance and it is in his power to burden the public with it, too often to the utter disadvantage of those who care about musical phrase and musical thought. This is only an enforcement of the parable. One is perfectly convinced of the privileges which are entailed in knowing, appreciating, and enjoying the works of the later masters in musical art. Nevertheless, it is impossible not to feel a certain lingering envy for those who heard music that was composed only by enthusiasts, that was played only by the gentle artist, and that was circulated among those to whom music was a sacred name requiring sacred treatment. Have I wandered from the idea of a musical spring? I think not. These early inspirations were surely the daffodils of music; they came before the swallow dared, and they took the winds of March with beauty. The dew of the day-spring was upon this work: and

though spring is the Angel of summer, it is of itself complete in beauty. Often have I seen orchids of most elaborately trained groups, perfect in their own symmetry and most curious in their own complexity; they are exceedingly beautiful, and one has certain moods in which they represent as it were symbolically the complicated thoughts and emotions of modern times. Yet in another mood it may be that 'the meanest flower that grows' inspires more native and more intimate thoughts. So do I find the difference between our great modern giants and my musicians of the springtide; and for the moment I am rather for Edmund Spenser's 'clean cut fields and flowery banks' than for the gilded barque of Cleopatra. Civilization and ethical development are curious matters, and I fear that it is still possible for the modern man now and then to lament modern complexity in the reminiscence of historical simplicity. Yet to-morrow there will certainly be another change; and he who out-vies our present modernity itself will be thrice welcome in our midst, and will be set off as an easy foil not only against those simple-minded men who crowded the days of Western music in its springtime, but also against the men of mighty scores whom we honour to-day because they seem to do for us the work of pioneers. So every spring turns to summer; and so even in the wild fields the harebell yields to the clover. And the centre of all speculation is found to have but a relative quality, when it is finally justified.

VERNON BLACKBURN.

WILLIAM STERNDALE BENNETT

(1816—1875).

Have not the conditions of modern life—in its unrest, its complexity—made their way into our music? Even the intellectuality of the age engenders artificiality. And does not mechanical invention—the strident pianoforte, or full-blown organ, to wit—play its part in the general trend of this up-to-date domination? There is only one answer to these questions, and it may be received in silence for all the good a protest, or even a warning, may do. But just as the weary wayfarer in a busy city finds refreshment in the tranquillity of some fair scene, so may we, at this springtide of the year, when nature is assuming her 'radiant loveliness,' turn to an English master whose music charms by its gentle grace, its refreshing influence, and natural beauty.

William Sterndale Bennett was born on April 13, 1816, at Sheffield. The exact location of the house in which he first saw the light has very nearly been determined through the patient investigations of Mr. W. T. Freemantle, of Rotherham, who has traced it down to one of two habitations. In so doing he has proved that 8, Norfolk Row, as given in more than one

biography, is not the birth-house. Sterndale Bennett—so named after his father's friend, William Sterndale, a versifier of Sheffield—came of a musical stock. His grandfather, John Bennett (born at Ashford, Derbyshire, in 1750), became a Lay Clerk of King's, St. John's, and Trinity Colleges, Cambridge, and the devoted guardian of his gifted grandson. His father, Robert Bennett, was organist of Sheffield Parish Church from 1811 till his death in 1819. This Robert Bennett, a pupil of Dr. Clarke-Whitfeld, was a musician of repute in Sheffield, and on April 13, 1812—exactly four years before his gifted son was born—he gave a concert in the Assembly Rooms, at which tea and a ball were 'thrown in' to the purchasers of tickets. Sterndale was a babe of two when his mother died. His father soon afterwards married again, but in a few months he also died, at the age of thirty-three. The stepmother took little interest in the Bennett bairns, and in December, 1819, a month after his father's death, the four-year-old boy was taken to Cambridge to be lovingly nurtured by his kindhearted grandfather. The child was not baptized until after he had arrived at Cambridge: the ceremony took place on March 19, 1820, at St. Edward's church. On February 17, 1824, Master Bennett, then nearly nine years old, became a chorister of King's College, Cambridge.

The organist of King's, John Pratt, did not long retain the services of the little chorister. It so happened that the Rev. F. Hamilton, chaplain to Lord Melbourne and superintendent of the Royal Academy of Music—not to be confused with the Principal of that Institution—paid a visit to Cambridge and heard the boy play, in other words he discovered young Bennett. The Academy had then been in existence only three years, and the foresight of the Reverend gentleman who watched over its domestic interests—for it was then a resident school of music—is in the highest degree commendable. The boy, aged ten, entered the 'old place' in Tenterden Street in March, 1826, and remained a student there till June, 1836, a period of ten years. According to his grandfather's wish he took the violin as his principal study, his teachers being Oury and Spagnoletti. His theory professors were first Charles Lucas, and afterwards Cipriani Potter and Dr. Crotch, all of whom, including their genius pupil, were at one time or another Principals of the Institution. He took the pianoforte as a second study under W. H. Holmes, but his lovely touch—we sigh for it nowadays—soon pointed the way to devoting his chief attention to the keyboard instrument. His fellow-students remembered him as an amiable and affectionate boy who endeared himself to everyone with whom he came into contact. Of a quiet disposition, his remarks on music, even at that early age, were original and worthy of note. To the lasting honour of the Academy, Sterndale Bennett was admitted a free student.

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During the earliest years of his studentship he seems to have been rather a dilatory youth. (One wonders how, when and where he obtained his general education!) He doubtless joined in the boyish pranks indulged in by those young gentlemen at Tenterden Street. From Mr. Corder's entertaining 'History' of the Academy we learn that: 'The students had an equal allowance of candles served out every Saturday, the same in summer as in winter. Consequently in the summer they accumulated a stock which the prudent found means of selling, while the more reckless used them as missiles wherewith to assail dogs, cats, or even human passers-by in Tenterden Street. Oh, they were nice boys in those days! When "the Reverend" was out of the way they used to go to the front windows with all the trombones and "loud bassoons" they could get hold of and hold a Dutch Concert for the edification of the Oriental Club opposite; and when the long-suffering members sent over to complain, these lambs would sit idle till the return of the Superintendent and meekly remark that "it was very hard they couldn't be allowed to practise."'

Candles or no candles, this bright young light placed under 'the Reverend's' care must have found time to practise, in that he was sufficiently advanced to play the solo part in a Pianoforte concerto by Dussek at a students' concert given in the Hanover Square Rooms, September 6, 1828. A composition—a Fairy chorus—belongs to this year: it is scored for drums, flutes, oboes, horns and strings, this being the order in which the instruments are set down in the autograph.

He does not seem to have given up his singing, as we find Masters Phillips and Bennett taking the soprano part in glees at a meeting of The Harmonists, held at London Tavern, in December 1829. The *Spectator*, in a notice of the event, said: 'Seldom have we heard more correct intonation and more finished expression than their singing discovered,' this specific reference being to the two boys. He sometimes sang in the choir of St. Paul's Cathedral, during the organistship of 'dear old Attwood,' but his only appearance in opera was not altogether a success. He was cast for the part of *Cherubino* in Mozart's 'Nozze di Figaro,' performed by the Academy students at the King's Theatre, December 11, 1830—he was then fourteen. The *Harmonicon*, in recording the representation, mercifully withheld the little fellow's name, but it appeared in the word-book and in the newspaper advertisements. This is the severe verdict of the *Harmonicon*:

Cherubino, presented by a little boy, was in every way a blot in the piece. Had the memory of the audience not supplied the deficiency, the dramatic effect of the opera must have been utterly demolished.

This adverse criticism of his histrionic-vocal powers by no means deterred him from his true vocation—that of a composer. It may be convenient, as showing his remarkable productivity,

to summarize his creative output between the years 1832 and 1835, aged sixteen to twenty:—

- 1832. 1st and 2nd Symphonies, 1st Pianoforte Concerto in D minor, and 'Tempest' Overture.
- 1833. Overture in D minor, and 2nd Pianoforte Concerto in E flat.
- 1834. Overture 'Merry Wives of Windsor,' and 3rd Pianoforte Concerto in C minor.
- 1835. 'Parisina' Overture, Symphony in G minor, and Sestet, for pianoforte and strings.

The records of the Royal Academy of Music contain, under date November 15, 1832, the following Minute:—

Bennett, having applied to the Rev. Mr. Hamilton for the assistance of some of the Pupils at a Concert to be given on the 28th November, at Cambridge, he has in consideration of Bennett being a very deserving student of the Institution, granted such permission.

This concert of the clever youth was duly given in the Town Hall, Cambridge, 'by permission of the Right Worshipful the Vice-Chancellor and the Worshipful the Mayor,' and with 'the sanction of the Noble the Directors of the Royal Academy of Music.' A Cambridge newspaper, in a notice of 'Master W. S. Bennett's Miscellaneous Concert,' said:—

It must have been very gratifying to Master Bennett to find his Concert attended by so numerous and respectable an audience; and we trust that the receipts will prove that his merits have not been neglected. . . . The Concerto composed by Master Bennett, and so admirably performed by him, evinced all that genuine talent we had been led to expect; and we think that the audience must have been highly pleased with the very spirited and accurate manner in which all the pieces were performed.

The fame of young Bennett began to spread in London. The programme of the Academy concert—Hanover Square Rooms, March 30, 1833—included—

Concerto (MS.) Grand Piano-Forte, composed and played by Master Bennett,
Pupil of Mr. Potter Bennett

The *Harmonicon*, in its criticism of the concert, was no less cordial than prophetic. Here it is:

but the most complete and gratifying performance was that of young Bennett, whose composition would have conferred honour on any established master, and his execution of it was really surprising, not merely for its correctness and brilliancy, but for the feeling he manifested, which, if he proceed as he has begun, must in a few years place him very high in his profession.

To the further honour of the Royal Academy of Music, the Committee of Management published this Concerto at the expense (£10) of the Institution, according to the following Minute:—

April 4, 1833.—Lord Burghersh has directed Mr. Hamilton to inform Master Bennett that the Committee propose publishing the Concerto he composed and performed with so much credit to himself and to the Institution, at the Expense of the Academy.

The sequel to the production of this Opus 1 proved to be exceedingly interesting and far-reaching in its results. The Concerto was

repeated at the Academy Prize Concert in June of the same year. According to Mr. Arthur O'Leary,* there chanced to be present on that occasion Felix Mendelssohn-Bartholdy. 'When the young performer appeared in his Academy uniform,' says Mr. O'Leary, 'Mendelssohn rose from his seat in order to have a good look at him. He was much struck by the promise displayed in the composition, and singled out that slow movement for special commendation. He invited the youthful writer to Germany, and in reply to Bennett's modest rejoinder, said, "No; not as a pupil, but as a friend." Thus began a life-long friendship.

At the Royal Musical Festival held in Westminster Abbey in 1834, the name of W. S. Bennett appeared among the viola players. On the same occasion H. Smart, then of Blackburn, was an alto chorus-singer, and Mr. Hullah lent his vocal aid to the basses of the choir, which included three members of the Novello family and one Macfarren (doubtless Sir George), all basses. In the same year (1834) Bennett became organist of Wandsworth Church. The Society of British Musicians, founded in 1834, but now almost forgotten, rendered splendid service to young musicians in bringing forward their orchestral works. Bennett was the bright particular star in that firmament of native talent, and the Society produced his 'Merry Wives of Windsor' and 'Parisina' overtures (the latter twice scored by him), his third Symphony and other works. Thus it will be seen that the British composer was quite as much looked after and encouraged seventy years ago as he is now, if not indeed a great deal more than in the present day. Bennett made his first appearance at the Philharmonic Society's concerts on May 11, 1835, when he played his Pianoforte Concerto in E flat. 'It was very flattering,' records a contemporary notice, 'to so young a musician to be placed in so honourable a situation and the directors are entitled to the praise of discrimination for the selection they made.'

The year 1836 was one of the most eventful in the life of the young musician. Mendelssohn's invitation to visit Germany will be remembered. The Lower Rhine Music Festival was about to be held, at which 'St. Paul' was to be produced. 'What a pity,' remarked a professor of the first rank, 'that young Bennett's finances will not allow of his being present at the approaching festival at Düsseldorf.' 'Don't let the expense be an obstacle to his improving himself by such an excursion,' remarked the then head of the firm of Broadwood, 'I shall be happy to bear the whole of it, and to enable the young genius to remain in Germany as long as he may wish.' So kind and spontaneous an offer was not to be lightly regarded. Mr. Broadwood's generous aid was

gratefully accepted, and in company with his friends Carl Klingemann and James William Davison, young Bennett—just turned twenty, light-hearted and free from care and in the flush of his early manhood—started on a trip that proved to be of untold enjoyment to him, and a further development of his artistic career. The journey up the Rhine suggested the overture 'The Naiades'—an inspiration as lovely as the environment which called it forth. The trio of travellers from London seem to have had a good time at that Düsseldorf Festival; Klingemann refers to the performance of 'St. Paul' as 'a great musical field-day, full of soul and song.'

Bennett must have made a good impression on Mendelssohn. The composer of 'St. Paul' wrote a long letter about the Festival to his friend Thomas Attwood, of which, through the kindness of Professor Case, we give the portion relating to the English composer. The letter, written in English, begins about Bennett, which shows that he was uppermost in Mendelssohn's mind in spite of the distractions of the Festival:—

MY DEAR SIR,—I avail myself of Mr. Bennett's departure for London to send you these lines, and to tell you how grateful I am to you for having procured me his acquaintance. I know it is owing to your advice that he went to visit the Festival, and therefore it is to you I ought to address my thanks for all the pleasure he gave me by his compositions and his playing. I think him the most promising young musician I know, not only in your country, but also here, and I am convinced if he does not become a very great musician it is not God's will, but his own. His Concerto and Symphony are so well written, the thoughts so well developed and so natural, that I was highly gratified when I looked over them yesterday; but when he played this morning his six studies and the sketches I was quite delighted, and so were all my musical friends who heard him. He told me that you wanted him to stay for some time on the Continent, and with me; I really do think it impossible to give him—advanced as he is in his art—any advice which he was not able to give to himself as well, and I am sure if he goes on the same way as he did till now, without losing his modesty and his zeal, he will always be perfectly right, and develop his talents as his friends and all the friends of music may desire; if, however, he should like to live on the Continent for a while, and if he should stay at Leipzig, I need not say that I should feel most happy to spend some time with such a musician as he is, and that at all events I shall always consider it as my duty to do everything in my power to assist him in his musical projects, and in the course of his career, which promises to be a happy and blissful one. Have once more my thanks for the treat, which I owe to your urging him to visit this country, and I only hope that it might have given him also some pleasure to assist at the Festival here. . . .

Your true friend,
FELIX MENDELSSOHN.

Düsseldorf, 28th of May, 1836.

On his return to London Bennett left (in June, 1836) the Royal Academy of Music, of which he had been a student ten years. An interesting side-light on those early days of the Academy is recorded by his fellow student, the

* 'Sir William Sterndale Bennett: a brief review of his Life and Works.' *Musical Association Proceedings*, viii., 123. A very valuable paper, contributed by Mr. Arthur O'Leary on the career of his master.

* See a most interesting account of this Festival contributed by Carl Klingemann to the *Musical World* of June 17, 1836.

late Mr. Henry C. Lunn, in THE MUSICAL TIMES of March, 1875. It merits quotation:—

At this time there were evening orchestral rehearsals at the Academy, which were directed by Sterndale Bennett. Here the students were trained to the contemplation of good music; and never would the young conductor, I well recollect, allow any pupil to remain in ignorance of the composition being performed. 'Listen,' he said to me, on the first evening of my entrance; 'this is a Symphony by Beethoven; try to comprehend the symmetrical construction of the work, and carry away as much as you can with you to think upon afterwards.'

The Broadwood generosity was not exhausted by the Düsseldorf trip, as in October of the same year Bennett again visited Germany, Leipzig being his destination. Here Mendelssohn received him with open arms, and introduced him to Schumann. Temperamentally very different, these two musicians—Mendelssohn and Schumann—fell in love with the young Englishman. The references to Bennett in the letters of Schumann are no less charming than Mendelssohn's letter already quoted. To his sister-in-law, Schumann writes (Leipzig, November 15, 1836):—'There is a young Englishman here whom we meet every day, William Bennett—a thorough Englishman, a glorious artist, and a beautiful and poetical soul.' In another letter he refers to him as 'a perfect angel of a composer.' Again: 'Mind you send me back Bennett's letter. Bennett is a rascal, and does not write to a soul. I should not have thought it of him.' 'You will delight in him' writes Schumann to another correspondent, and so on. But this was not all. Schumann publicly proclaimed his opinion of and belief in Bennett as a composer of high rank in the articles he wrote in the *Neue Zeitschrift für Musik*, the journal which he (Schumann) founded and edited. Here is a specimen—one of several similar 'appreciations':—

WILLIAM STERNDALE BENNETT.

After much thought as to what we could best present to our readers at the beginning of the year 1837, nothing better struck us than the idea of placing before them (with many good wishes besides) a very delightful individuality. It is not a Beethovenian one, drawing years of strife after it, no Berlioz, preaching revolution with heroic voice, and spreading destruction and fear around, but rather a gentle, quiet spirit, that labours on high, no matter how storms gather below him, like an observer of the stars, following their course and remarking the nature of their peculiarities. His name may be found above; as his fatherland is that of Shakespeare, his Christian name is that of the poet. Are the arts of poesy and tone so foreign to each other that the famous land which has already given us Shakespeare and Byron cannot bring forth a great musician? An old prejudice already begins to waver by means of the names of Field, Onslow, Potter, Bishop and others; much more will be done towards abolishing it by this artist, whose very cradle was watched by a kind Providence.

Schumann, after referring to his friend's Three Musical Sketches (The Lake, the Millstream, and the Fountain), which he calls 'most lovely'

'pictures,' concludes his article in the following genial strain:—

I should like to tell my readers a great deal more about him; for these are only short poems compared to Bennett's greater works,—six symphonies, three pianoforte concertos, overtures to 'Parisina,' the 'Naiades,' &c.—and how he plays all Mozart's operas at the piano until we fancy we see the living master before us. But I cannot drive him away: he peeps over my shoulder, and twice has asked me, 'Now, what are you writing?'—'My dear friend, if you only knew!'

(To be continued.)

[F. G. E.]

Occasional Notes.

MANY HAPPY RETURNS OF THE DAY TO—

Charles Lee Williams	-	-	May 1.
Frederic Cliffe	-	-	" 2.
Edmund Hart Turpin	-	-	" 4.
George J. Bennett	-	-	" 5.
Thomas Tertius Noble	-	-	" 5.
Edward H. Thorne	-	-	" 9.
Charles Macpherson	-	-	" 10.
Jules Emile Frédéric Massenet	-	-	" 12.
Albert Visetti	-	-	" 13.
Arthur H. Mann	-	-	" 16.
Eaton Fanning	-	-	" 20.
Emile Sauret	-	-	" 21.
George F. Huntley	-	-	" 31.
Fritz Hartwigson	-	-	" 31.
Mark Hambourg	-	-	" 31.

Sir Alexander Mackenzie sends us the first of his promised letters, giving an account of his Canadian experiences as conductor of the Cycle of Musical Festivals in the Dominion. This letter—received while these pages are passing through the press—will be found on page 317. Sir Alexander received the honorary degree of LL.D. from Trinity University, Toronto, on the 11th ult. Congratulations to the University and to the Principal of the Royal Academy of Music.

To the good work done for the art of music out of London we have often called attention. It is really quite surprising to find not only earnest endeavour, but to hear of results that call for unstinted commendation. So at York. Attempts to form a local orchestra in that city had failed; but when Mr. Tertius Noble was appointed organist to the Minster in 1898, he at once founded the York Symphony Orchestra, and it is now in a flourishing condition. At the first concert (given in April, 1899) nothing more exacting than a Haydn symphony was performed. Then followed the 'Reformation,' 'Unfinished,' and 'Jupiter' Symphonies, in addition to the 'Hebrides' and 'Britannia' Overtures, Suites, &c. Here is the list of orchestral pieces played at the last concert:—

Overture, Rosamunde	...	...	...	Schubert.
Suite for Strings	...	...	...	Purcell.
Overture, Figaro	...	...	...	Mozart.
Nutcracker Suite	...	...	...	Tschaiikovsky.
Introduction to 3rd Act of Lohengrin	...	...	...	Wagner.
Overture, William Tell	...	...	...	Rossini.
Coronation March	...	...	...	Meyerbeer.

The history of the 'Y.S.O.' may be told in Mr. Noble's own words: 'We began with about thirty members and have grown to half-a-hundred. In the early days the "reading" power of the band was very bad, but now we are able to take a new overture and really do it quite well "at sight." I must add that I am most loyally supported by some of our best local professionals, who attend the rehearsals

and give their services at the concerts. I must specially mention Miss Knocker, the leader of the band and a pupil of Joachim, also five members of the Groves family, well known in York for many years as being keen supporters of music. I have a lady in the orchestra who four years ago asked me what instrument she should take up. I suggested the bassoon! She bought one and has now become so efficient a performer that she is able to play the second bassoon parts at all the concerts. I am also encouraging old choir boys to take up instruments. We cleared about one shilling on the first two concerts, and have lost sums from £2 to £12 on the last four; but I have kind friends who are keen in supporting my efforts, so round goes the hat and into it fall the golden boys! At our last concert—held in the Exhibition—we opened the back of the huge room to working men at a charge of one penny for admission, including a programme. We had 1,000 chairs ready for them—500 sons of toil came and went away full of joy. At the approaching concert—on May 5—we shall have a great many more.' This plain, unvarnished tale speaks for itself and volumes for the musicianship and magnetic influence of Mr. Noble and the enthusiasm he imparts to his zealous players. A man of broad-minded views, he takes pains to make his programmes interesting to a general audience, without lowering his artistic standard. There is a great deal in this, as there is in the personality of a conductor like Mr. Noble. While we have much pleasure in instancing the doings of the Yorkists as another factor in the spread of music in this country, we wish them well and trust others may be encouraged to follow their good example.

Mr. H. G. Wells, who has contributed so much to the gaiety and alarm of nations by his anticipations of the drift of things, is giving in the *Fortnightly Review* his views on 'Mankind in the Making.' In the April number he deals with school education, and indulges in a diatribe against pianoforte instruction in the school. He says:—

The eighteenth-century young lady was taught dancing, deportment, several instruments of music, how to pretend to sketch, how to pretend to know Italian, and so on. The dancing still survives—a comical mitigation of high school austerities—and there is also a considerable interruption of school work achieved by the music master. If there is one thing that I would say with certainty has no business whatever in schools, it is piano teaching. The elementary justification of the school is its organization for class teaching and work in unison, and there is probably no subject of instruction that requires individual tuition quite so imperatively as piano playing; there is no subject so disadvantageously introduced where children are gathered together. But to every preparatory and girls' school in England—I do not know if the same thing happens in America—the music master comes once or twice a week, and with a fine disregard of the elementary necessities of teaching, children are called one by one, out of whatever class they happen to be attending, to have their music lesson. Either the whole of the rest of the class must mark time at some unnecessary exercise until the missing member returns, or one child must miss some stage, some explanation that will involve a weakness, a lameness for the rest of the course of instruction. . . . Not only is the actual music lesson a nuisance in this way, but all day the school air is loaded with the oppressing tinkling of racked and racketty pianos. Nothing, I think, could be more indicative of the real value the English school proprietor sets on school teaching than this easy admission of the music master to hack and riddle the curriculum into disconnected rags.

Mr. Wells would have all teaching of the pianoforte relegated to the 'private home province.' No doubt there is much to be said for this arrangement so far as regards day schools, but in the boarding schools there is no escape from the toils unless indeed the study of pianoforte playing is entirely abandoned. But the disturbance of ordinary class work occasioned by pianoforte lessons is really not so general as Mr. Wells would have us believe. In many schools, and more particularly in high schools for girls, the pianoforte lessons are given at times when no other class lessons are being given. Mr. Wells becomes more interesting and practical when he says:—

But it is probable that a different sort of music-teaching altogether—a teaching that would aim, not at instrumentalisation, but at intelligent appreciation—might find a place in a complete educational scheme. The general ignorance that pervades, and in part inspires these papers, does, in the matter of music, become special, profound, and distinguished. It seems to me, however, that what the cultivated man or woman requires is the ability to read a score intelligently rather than to play it—to distinguish the threads, the values, of a musical composition, to have a quickened ear rather than a disciplined hand.

These very sensible remarks lead us to wonder why Mr. Wells ignores the singing classes that are at work in tens of thousands of schools. In these classes much of what Mr. Wells pleads for is being daily accomplished—the great anticipator in fact is anticipated. There is no better training for the ear than a systematic course of sight-singing. More good listeners are made in this way than by any other mode of studying music.

The world was less merry last year by reason of the fact that Mr. Bosville, of Bridlington Festival fame, was High Sheriff of his county. The important duties of that office were doubtless of the 'no joke' order, but now that they have been satisfactorily discharged, Mr. Bosville is free to resume the conductorship of his interesting music-makings, and to provide 'lots of fun' in his analytical programme notes. The Bridlington Festival was announced to take place on the 28th ult., too late in the month for notice in the present issue; but with a due consideration for the enlightenment, not to say the humour, of his patrons, the versatile Squire issues his programme-book in advance, a copy of which he has, according to his usual custom, been kind enough to send us. The book is as full of plums as a Christmas pudding and the flavour is of the most delicious kind. We extract three as samples. The first refers to Mr. Arthur Hervey's Overture 'Youth,' so successfully performed at the Norwich Festival and at a recent Philharmonic Concert. Mr. Bosville tells us that:—

The overture 'Youth' is certainly descriptive music with a story, but it is quite a nice story. It is much too clean and healthy to suggest a 'problem.' So one can safely recommend this 'youth' as a well-washed, nice-minded boy who was not doomed to an early demise through praternal smuggishness; one who was alternately the pride and terror of his maiden aunts, and one for whom the pedagogic schoolmaster would prophesy a bad end, drawing his unwarranted conclusions solely from a traditional antipathy to catapults, live cockchaifers, and chocolate cigarettes. But there is no real harm in the boy. The sun shines upon him and he radiantly reflects the light. He walks the earth, happy in merely living. He is filled with a great enthusiasm, and the clouds of life seem only a deeper tint of gold in the glorious, lovely vision of Youth.

The Menuetto of Beethoven's Fourth Symphony shows the conductor-analyst in his best vein—'would be vain to attempt to imitate him. (The example consists of the opening bars of the Menuetto.)

Notice in the example how the old world grace of the triple measure is outraged by the capers of the modern bounler in common time, and please observe the aristocratic elevation of the eyebrows on the part of the clarinet in the last bars of the example, in a sort of 'Not what we were accustomed to, my dear!' manner. It will be noticed that this snif of outraged etiquette is emphasized by the employment of the minor mode to freeze the bounding parvenu who has dared to trifle with a minut.

Lastly, in regard to the final *Allegro* of the Symphony:—

The last movement dashes off at a speed which would delight the pneumatic bosom of one of those musical sausage machines which feed upon perforated cardboard.

Mr. Bosville's parting shot at this No. 4 of Beethoven is quite in his usual 'form':—

But at last, when the whole of the delightful romp is over, and when the inexorable hour of nursery bed-time has arrived, the principal subject is for the moment toned down into the comparative calm of quavers. Very gently then does this fascinating subject say 'Good-night' to the assembled company. Three little pauses momentarily delay the ceremony (perhaps they represent the reluctance displayed in kissing a 'strange gentleman' or a bearded aunt), then the good little subject dashes upstairs to the nursery in one final burst of juvenile exuberance.

A correspondent writes to us from Moscow giving the following particulars of recent musical doings in that city:—

The concert season here has been this year an exceedingly busy one. Both the Symphonic and Philharmonic Societies have shown considerable enterprise in bringing out new works and introducing famous artists to the Moscow public. The principal novelties were a Symphony in E flat, by Glier, a rising young Russian composer of considerable talent from whom may be expected great things in the future, and Scriabine's second Symphony, a long and tedious example of the ultra-modern school. Remembering how several great works in the past were at first unfavourably received, it would be rash to predict the estimation in which this Symphony of Scriabine's will be held in the future; but it may be mentioned that Kashkin, one of the ablest of Russian critics, wrote a very scathing criticism of it in the *Moscow Review* (*Moskovski Viedomosti*).

Exceptional interest was attached to the last of the Philharmonic Concerts by the engagement of Miss Muriel Foster. This was the first occasion on which an English vocalist has appeared on a concert platform in Moscow. Madame Ella Russell's visit some years ago being to one of the opera houses. 'Chè faro' was sung by Miss Foster in that perfectly-finished style for which she is so justly famous, and her rendering of songs by Rachmaninoff, Cui, Lefebre, and Grieg, showed the elasticity of her voice and her emotional capabilities. Miss Kate Eadie's excellent accompaniments served to enhance the effect of the songs. It is interesting to note that Rachmaninoff entered the artists' room after the concert and expressed himself both satisfied and delighted with Miss Foster's interpretation of his composition. The directors of the Philharmonic Society have already published Miss Foster's name in the list of soloists invited for next season.

Lee Williams's cantata 'Bethany' was given at the English Church here on Palm Sunday, under the direction of the organist, Mr. B. Ramsey, with the assistance of Miss Muriel Foster and Herr Bertheau.

Through the energy of Herr Brüschweiler, director of the Moskauer Liedertafel, a series of five sacred concerts has been given in the Reformierte Kirche under his direction, Mr. Ramsey acting as accompanist. The most important works performed were Brahms's 'Requiem,' Mendelssohn's 'Athalie,' and Rheinberger's 'Der Stern von Bethlehem.' Oratorios and sacred music generally, other than Russian, are very little known here. Last year the Symphonic Society advertised the first performance of Handel's 'Messiah'!

The first performance in America of Dr. Elgar's 'Dream of Gerontius' was given by the Apollo Musical Club of Chicago, on March 23, with every indication of success. The President of the Club, Mr. Clarence P. Van Inwegen, in a private letter to an English friend, thus refers to the event:—

I thought you would be interested in learning how 'The Dream of Gerontius' was received by a representative American audience We had more than four thousand people present—hardly a vacant seat in the vast auditorium. It was an audience made up of musical people of the city and for a hundred miles around Chicago, some enthusiasts coming five hundred miles to hear the work presented by the Apollo Club.

Speaking from my own standpoint it was the greatest and most satisfactory concert the Club has ever given. The work was studied on-and-off for upwards of five months, and though it was not given so well as it will be next season (for we are to repeat it), it was a great triumph. All through the first part you could literally have heard a pin drop, and so intense was the feeling that many sat as in a trance.

We understand that Mr. Theodore Thomas directed three rehearsals of his famous orchestra in order to familiarize his players with the music; thus he showed his interest in a performance and a work which he himself did not conduct! There were three full rehearsals of band and chorus.

Mr. Frank Damrosch, who conducted the first performance of the work at its first presentation in New York three days after the Chicago performance, writes in these words:—

'The Dream of Gerontius' has been heard in New York, and has made a deep impression. No work of recent years has created such profound interest, both during its preparation and at the performance, and the general sentiment is one of joy and gratitude that at last there has appeared a composer who has original ideas and is able to express them sincerely in his own way and language.

The work is announced to be performed, for the first time in London, at Westminster Cathedral on June 6, when the chorus will consist of the North Staffordshire Choral Society. Dr. Ludwig Wüllner and Mr. Ffrangcon Davies are already engaged to sing, and the composer will conduct.

The outline programme of the Hereford Musical Festival—September 6 to 11—has been issued. The scheme includes 'Elijah,' the 'Messiah,' 'Hymn of Praise,' 'Israel in Egypt' (selection), 'The Dream of Gerontius,' 'A Christmas Mystery' (Wolfrum), &c. The novelties of the Festival will be a sacred work by Mr. Coleridge-Taylor, entitled 'Calvary,' and a short composition by Sir Hubert Parry. Dr. Sinclair will occupy his accustomed post as conductor.

'Wisdom while you wait, being a foretaste of the glories of the Insidecompleteuar Britanniaware' is a most amusing brochure published by Messrs. Isbister and compiled by Messrs. E. V. Lucas and C. L. Graves, both past masters of fun literature in its most amusing form. As the title implies, the book is a skit upon certain advertising methods not unknown in Printing House Square. Music, as may be expected from Mr. C. L. Graves, finds more than one place in this uncommonplace compilation. For instance, among the 'departmental editors' we find: 'For obituaries—Professor Algernon Ashton.'

A choice sample of the 'Insidecompleteuar Britanniaware' may be given in full:—

INFANT MORTALITY IN MUSIC.

From the Special Article (71 pages) by Mr. HENRY BIRD, Accompanist at the 'Pops,' and the St. James's Ballad Concerts; Organist at St. Mary Abbot's, Kensington, &c.:

Ballad Concerts. A long and arduous experience of this class of entertainment has convinced me of the immense difficulty of prolonging the life of children beyond the second verse of a sentimental ballad. Once the chords in the accompaniment are grouped in threes nothing can save them from the celestial regions. Here we may note the great superiority of Music over the other arts. Literature gives us the grand conception of the Heavenly Twins, but Music presents us with the still grander achievement of the Angelic Triplets. . . .

[The New Volumes also contain Articles on MADAME CLARA BUTT, WHOOPING COUGH, and the Works of F. E. WEATHERLY.]

Under the letter 'W.' we find this cross reference:—

WAGNER, THE LATE RICHARD. See RICHARD STRAUSS.

and among the testimonials from all sorts and conditions of men is this:—

M. PADEREWSKI writes: 'Ten volumes of your harmonious work make the most perfect pianoforte stool imaginable.'

If we may quote a non-musical extract from a shilling book that is sure to have thousands of readers, the following specimen may be selected. We are told (in regard to restaurants) that 'Every house should be connected to a good restaurant by a soutureenian passage.'

'Where there's a will there's a way,' says the old proverb. This 'occasional note' is the way and the following is the will—of Dr. Pepusch:—

Abstract of the Will of John Christopher Pepusch, Doctor in Musick, of the Charterhouse, 9 July 1752. To Benjamin Cooke, George Berg, and Miss Thomas, five guineas each.

To John Travers my gold medal presented to me by the Musick Academy.

To John Helot my watch.

To Mrs. Needler, wife of Mr. Needler of the Excise Office, my gold snuff-box.

To my servant Elizabeth Goudge two guineas, besides what is due to her.

To Elizabeth Sheppard, who has attended me lately, three guineas.

All my moveables, books of musick &c. to be equally divided between John Travers and Ephraim Kellner, except such musick printed or written in parts ready to be performed, which may be useful to the Academy of

Antient Musick meeting at the Crown and Anchor Tavern in the Strand, which musick I give to the said Academy.

To George Shelvoke Esq. of the Post Office my own portrait in my glass scruotore.

To John Warecher all my wearing apparel.

The residue of estate to be equally divided between John Travers and Ephraim Kellner.

Nicholas Mann Esq. Master of the Charterhouse, to be exor.

Thos. Melmoth ¹ witnesses.

J. S. Colepeper ¹ witnesses.

Proved in the Prerogative Court of Canterbury May 21, 1753, by J. Travers & E. Kellner, the residuary legatees; the exor. N. Mann having renounced probate.

An Italian musical contemporary furnishes the following misspelt information regarding the novelties and quasi-novelties of the Philharmonic Society during the present season:—

l'ouverture *Yout di Kervey*

la ballata *Tyra Tree di Reginald Sommerrock*.

The first explains itself, but the 'Tyra Tree di Reginald Sommerrock' is a curious perversion of 'Thyra Lee,' by Reginald Somerville.

The following type-written document was found under the door of a house in a certain suburb of London:—

VIOLIN TUITION.

Mr. — (GUILDHALL SCHOOL OF MUSIC) desires to bring to your notice that he is open for a few pupils who wish to have a thorough good professional tuition which will enable them to handle this instrument to advantage.

Terms are 1/- per lesson,—exceedingly cheap in view of the way in which pupils will be brought out.

All desirous of taking advantage of this splendid opportunity should communicate at once with Mr. —.

SIR HUBERT PARRY'S

NEW CHORAL WORK.

Sir Hubert Parry has been nobly courageous in becoming his own librettist in his new Symphonic Ode, 'War and Peace' (for solo, chorus, and orchestra). Moreover, in many respects his libretto is vigorous, significant and emotional; more than all this, it is emphatically suited and fit for music. There is a strong tendency at times on Sir Hubert Parry's part to follow in the line of Mr. W. E. Henley, from the poetical standpoint:—

Ride now ! Fall now !
Bleeding yet unsubdued,
Biting at earth,
Clutching at wounds,
Speechless with sobbing breath,
Dizzy with agony.

Of its kind, let us say that this is good work; but only when its limitation is observed and marked, with a future of music before it that is most necessary for its fulfilment. Take an example from Mr. Henley:—

Hark how the Trumpet,
The mistress of mistresses,
Calls, silver-throated
And stern where the tables
Are spread, and the meal
Of the Lord is in hand !

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the firs

The poet completes his emotion through the mere triumph of his own writing. Sir Hubert Parry completes his somewhat less ripe lines, however, with his music. That music is eminently one in idea, one in sentiment, one in enthusiasm with the libretto. A distinction has been made in modern times between poetical poetry and rhetorical poetry. Keeping that distinction well in mind, we may say that Sir Hubert has, in this instance, rightly elected to stand in with rhetorical music, to make 'clear the clarion of his song,' and to leave to some large extent on one side the softer and more intimate things of music. The introduction is pure realism—a clatter and mingling of emotions, not clarified into any true melody, but resounding in rhythm and ceasing finally among mysterious half-silences. The bass solo, 'Deep in the dark abyss'—the poetic suggestion being here clearly taken from 'Paradise Lost'—which opens the vocal portion of the work is, if a trifle grim, significant and suggestive; it leads into a vigorous male chorus, 'Strike now,' which is distinguished by a peculiarly personal note. The music is here in flight and utterly full of vitality; it is also most ingeniously contrived; moreover it is warlike, it almost avoids beauty until the section is reached entitled 'Recompense.' The contralto solo, 'There is a gracious flow'r' intrudes here however with a sense of contrast that is wholly agreeable, although perhaps a little more definiteness of simplicity would have heightened that contrast; again the phrase here, 'Death is the end of all,' is admirable in its manliness and courage. Throughout, too, one observes so far that there is not a note of weakness in the scoring, and that Sir Hubert has carefully massed his effects, if not always gratefully to the ear, at all events always most intelligently.

The section entitled 'Comradeship' is sound writing with quite excellently graded pages of dramatic effect, such as the mezzo-forte passage 'The hill-tops bristle with foes,' leading to the utter quietude of 'Silent from rock to rock they steal'—a very imaginative page indeed. The dirge, 'Blow trumpets'—the rhythm of the book here is of a homelier kind—is mournful, but never maudlin, with a set bass rhythm, the vocal phrases not without majesty, and throughout controlled by a ripeness of inner orchestral writing that one always appreciates, however natural the expectation may be. From this point forth, Sir Hubert Parry frankly surrenders himself to the rhetorical sentiment of triumph, and of keen, brisk pleasure. 'Home-coming' is a vigorous and sounding page, and even the section 'Peace' is instinct with suppressed animation; so we come through some capital writing, 'Sing the glories of peace'—in which he shows quite the limit of his ambition, so far as this work is concerned—to a triumphal march 'Forward, brothers!'

The whole concludes with an 'Aspiration,' very calmly written at the outset, but with growing animation, the volume of sound increasing until for a brief while the emotion is suspended in interludes, only to gather itself again together into a penultimate page of excitement, the whole ending with the utmost quietude on the common chord of C major.

A musical Festival will be held at Duisburg, Rhenish Prussia, on the 23rd and 24th inst. The programme includes the 'Messiah,' Bruckner's Ninth Symphony, Parry's 'Blest Pair of Sirens,' and R. Strauss's 'Tod und Verklärung.' The conductor will be Dr. Walther Josephson, and the committee hope to induce Sir Hubert Parry to be present at the first performance abroad of his famous Ode.

Church and Organ Music.

THE TUNE 'ST. STEPHEN'S.'

The finger of scorn is often pointed at the clerical composer; but in regard to the smaller forms of church music—the hymn-tune and chant—the reproach is not always justified. No one can deny that despite his limitations and short-comings, the amateur has often succeeded, at least melodically, where the skilled musician has failed. Examples not a few could be given in proof thereof, but it may suffice to instance the hymn-tune known as 'St. Stephen's,' composed by the Rev. William Jones, of Nayland, more than a hundred years ago.

The tune first appeared at the end of a publication entitled:—

Ten Church Pieces for the | Organ | with four Anthems in score | composed for the use of the Church | of Nayland in Suffolk | and published for its benefit | By WILLIAM JONES, M.A., F.R.S. | author of a treatise | on the Art of Music, &c., &c. | Opera II. | London | [1789].

It stands thus, including the repetition of the final chord:—

6 6 5 6 6 5 6 6 3 4 4 3

6 6 5 6 6 6 5 3 4 4 3

set to this version of Psalm xxiii.:—

My Shepherd is the living Lord,
Nothing therefore I need,
In pastures fair near pleasant streams
He setteth me to feed.

The following version of the tune is found in 'A morning and evening service performed at St. George's Chapel, Windsor, &c.,' by the same author, dated 1795:—

It will be observed that while Mr. Jones retained his original bass, he improved the progressions of the inner parts both grammatically and melodically.

In this later publication the name of the tune is changed to 'Nayland'; in Scotland it is known as 'Newington.' By the retention of the original designation, 'St. Stephen's'—so named by the composer after his favourite saint—the tune would avoid confusion.

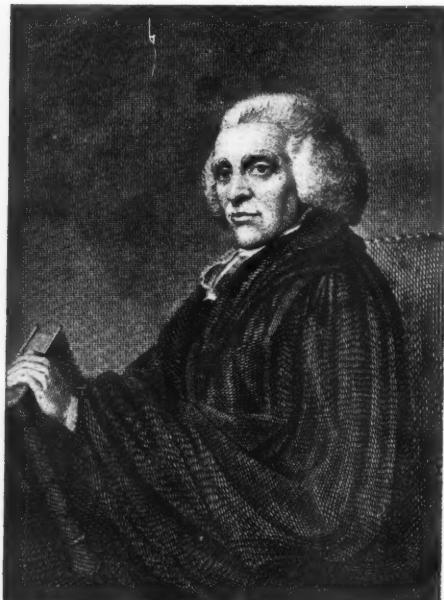
The Rev. William Jones—born at Lowick, Northamptonshire, July 30, 1726—was a descendant of Colonel John Jones, the regicide, and he always kept January 30 as a day of humiliation for the sins of his ancestor! Educated at the Charterhouse and University College, Oxford, he held in succession curacies at Finedon, Wadenhoe (both in Northamptonshire) and the vicarages of Betersden, Pluckley (both in Kent) and Paston, Northamptonshire. In 1777 he was appointed perpetual curate of Nayland, but his name does not appear in the registers till 1784. Jones was one of the most prominent churchmen of his day. He was a zealous student of music and of natural science, as well as of theology. Nayland vicarage became the centre of a little circle which afterwards expanded into the

The 'Ten Church Pieces' in which 'St. Stephen's' first appeared were dedicated to Lady Rushout, 'who assisted him so generously in the design of placing a good Organ in the beautiful Church of Nayland; from which,' Jones adds, 'some of the best of our Cathedral services and anthems are occasionally heard; and our Psalmody, so assisted, is to my ear more affecting than any I ever met with of the kind, from such a number of tuneful children singing the old plain Psalms in *different parts*.' An extract from the Preface may be quoted as bearing upon present-day tendencies in the demoralization of the organ by a superabundance of 'oboe with tremulant' and similar perversions of the nature and dignity of the instrument:—

I use the Organ chiefly in the Diapasons, the Swell, and the Chorus, as best accommodated to the Music of the Church. A stop approaching to vocality, such as the Bassoon, Cremona, or Vox humana, has a very agreeable effect, and may well be admitted when used with discretion; but I must confess myself much less affected with the noise and levity of the Cornet and Trumpet than I used to be.

Nayland, about six miles from Colchester, is a village on the northern bank of the River Stour; thus it is just inside Suffolk. It is untouched by railways, and contains several old houses and—unfortunately from a picturesque point of view—a huge modern mill planted in the middle of the village. The word Nayland has nothing to do with 'no land.' In early days the place was an island, surrounded by the Stour—Nayland being a corruption of Eylan (Ealand), the land in the water, Ey (or Ea) being the old English word for 'water.' The 15th century church has been much restored, though some curious pews of horse-box type still exist under the gallery. Some chained Latin bibles are kept in a cupboard in the vestry. The organ, originally built by Green, was opened on July 29, 1787, when Jones preached a sermon on 'The nature and excellence of music,' taking his text from Psalm xviii., 6. This sermon is included among his printed works. The swell-box of Green's organ was suspended from the west wall of the church by hooks!

The glory of Nayland church is, however, its altarpiece, from the brush of Constable, who loved the neighbourhood which furnished him so many subjects for the exercise of his genius. The former altarpiece was a representation of Moses and Aaron, but this so disgusted Constable's nephew, a resident in the village, that he persuaded his uncle to paint the present adornment, its subject being 'Christ blessing the wine at the last Supper.' The hand of the master is apparent in this beautiful feature of Nayland church, the birthplace of the tune 'St. Stephen's.'



THE REV. WILLIAM JONES, M.A., F.R.S.
COMPOSER OF THE TUNE 'ST. STEPHEN'S.'

high-church party of the early part of the 19th century. In 1775 he was elected a Fellow of the Royal Society, and his collected works, published in twelve volumes (1801), comprise many philosophical and theological contributions to literature. 'A man of quick penetration, extensive learning, and the soundest piety,' Jones died at Nayland, January 6, 1800, aged seventy-three, and was buried in the vestry of the church.

In regard to his musical attainments, he was the author of—

A treatise on the Art of Musick, in which the elements of harmony and air are practically considered and illustrated by 150 examples in notes . . . the whole intended as a course of lectures preparatory to the practice of Thorough-Bass and Musical Composition. Colchester, 1784. (Second edition, Sudbury, 1827.)

'ALL SORTS AND CONDITIONS OF MEN.'

Organists are very familiar with the collect 'for all sorts and conditions of men,' but few of them probably know that it was composed by Peter Gunning, Bishop of Ely from 1675 to 1684. In this connection an amusing story was told to the present writer the other day by the Dean of Ely. One of the hobbies of the Dean is to conduct parties round his beautiful Cathedral. On one occasion he was showing his visitors the tomb of Bishop Gunning, and telling them that he wrote the collect 'for all sorts and conditions of men.' An American tourist, who had overheard the Dean's observation, came up to him and said: 'I beg your pardon, but that was written by Walter Besant!'

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THE YORK MINSTER ORGAN.

We give the specification of this fine instrument which has been entirely rebuilt and enlarged by Messrs. J. W. Walker and Sons. (See p. 302 for an account of the opening of the organ by Sir Walter Parratt):—

GREAT ORGAN (20 Stops).

	Feet.		Feet.
Double Open Diapason	16	Octave	4
Bourdon	16	Harmonic Flute	4
Open Diapason	8	Twelfth	2
Open Diapason	8	Fifteenth	2
Open Diapason	8	Full Mixture (4 ranks)	—
Open Diapason	8	Sharp Mixture (3 ranks)	—
Gamba	8	Double Trumpet	16
Wald Flute	8	Posaune	8
Stopped Diapason	8	Trumpet	8
Octave	4	Clarion	4

SWELL ORGAN (16 Stops).

Bourdon	16	Fifteenth	2
Open Diapason	8	Dulciana Mixture (3 ranks)	—
Horn Diapason	8	Full Mixture (3 ranks)	—
Stopped Diapason	8	Double Trumpet	16
Echo Gamba	8	Trumpet	8
Vox Celeste (Tenor C)	8	Horn	8
Octave	4	Oboe	8
Flute	4	Clarion	4

Tremulant to those Swell Stops that are on light-pressure wind.

CHOIR ORGAN (10 Stops).

Gedact	16	Gemshorn	4
Open Diapason	8	Stopped Flute	4
Gamba	8	Suabe Flute	4
Dulciana	8	Flautina	2
Stopped Diapason	8	Clarinet	8

SOLO ORGAN (8 Stops).

Echo Dulciana	8	Bassoon	16
Harmonic Flute	8	Orchestral Oboe	8
Harmonic Flute	4	Vox Humana	8
Tremulant to the above six stops, which are enclosed in a swell box.			
Tuba	16	Tuba	8

PEDAL ORGAN (16 Stops).

Open Diapason (wood)	32	Octave	8
Open Diapason (metal)	32	Flute	8
Open Diapason (wood)	16	Contra Trombone (upper 18	
Open Diapason (metal)	16	notes from Trombone)	32
Violone (wood)	16	Trombone	16
Contra Gamba (metal)	16	Contra Fagotto	16
Sub-bass	16	Tromba	8
Bourdon	16	Clarion	4
Quint	10 $\frac{1}{2}$		

Manual compass CC to A; Pedal compass CCC to F.

COUPLERS (13).

Swell to Great.	Solo Sub-Octave.
Swell to Choir.	Solo Unison off.
Solo to Great.	Great to Pedal.
Swell Octave.	Swell to Pedal.
Swell Sub-Octave.	Choir to Pedal.
Swell Unison off.	Solo to Pedal.
Solo Octave.	

ELECTRO-PNEUMATIC COMBINATION PISTONS AND PEDALS.

- Eight to great organ stops.
- Two controlling the great organ reeds.
- Six to swell organ stops.
- Four to solo organ stops.
- Three to choir organ stops.
- Eight (pedals) to pedal organ stops.
- Six (pedals) duplicating swell pistons.

The combinations of stops upon the pistons and pedals are easily alterable by the organist, the mechanical arrangements being conveniently placed in the console.

OTHER ACCESSORIES.

- (A.)—Double-acting pedal controlling great to pedal coupler.
- (B.)—Coupler 'Great pistons to pedal combinations.'
- (C.)—Pedal basses to swell organ, whereby the pedal organ may be controlled in suitable combinations (not necessarily the same as those associated with the great), by either the swell pistons or combination pedals.

There is also a Crescendo Pedal, bringing on the piston and pedal combinations from soft to full, affecting also the solo tubas, great to pedal, swell to great, and solo to great couplers, in appropriate order, thus enabling the player to increase his organ from soft to full or vice versa, or to arrest the crescendo at any point, without touching a stop or piston, and so arranged as to leave all pistons, &c., free to work as usual directly the foot is removed from the pedal.

Stops.

Speaking	70
Couplers, &c.	15

Pipes.

4,104.

ORGANISTS' SALARIES.

The remuneration of church organists has lately attracted some attention, and war has been waged against wages considered to be inadequate. It may therefore be without interest to give the following examples of salaries paid about a century ago. The information is derived from the transcript of a book compiled by G. P. England, the organ builder, and kindly placed at our disposal by Mr. Burnham Horner. It contains many specifications of church organs, and



THE CONSOLE OF THE ORGAN IN YORK MINSTER.

gives in addition the names of the officiating organists at the churches enumerated, with in certain cases their emoluments:—

CHURCH.	ORGANIST.	SALARY
Chester Cathedral	Mr. Bailey	£50
Lincoln Cathedral	Mr. Skelton	50
York Minster	Mr. Camidge	50
Manchester Collegiate Church (now Cathedral)	Mr. Sudlow	80
Magdalen College, Oxford	Mr. Vicary	60
New College, Oxford	Mr. Woodcock	80
St. Marylebone Church	Mr. C. Wesley	110
St. Magnus, London Bridge	Mr. Cooke	50 (gs.)
St. Paul's, Deptford	Mr. T. Adams	50
St. Saviour's, Southwark	Mr. Cope	50
St. Mary, Rotherhithe	Mr. J. F. Reddie	50
St. Laurence, Shoreditch	Miss Gosford	40
St. Luke's, Old Street	Mr. Cranch	30
St. Paul's, Covent Garden	Mr. Walmisley	30
St. Stephen's, Coleman Street	Mr. Groombridge	30
Enfield Church	Mr. Levesque	40
Eltham Church	Mr. Nightingale	30
St. Laurence, Reading	Miss Binfield	30

It must be remembered that, except in cathedrals, the duties of a church organist a hundred years ago

were much lighter than they are now. Moreover, pluralities were freely tolerated. In regard to the financial consideration of the subject a Windsor story may be re-told. It was the custom of a former Dean of Windsor to invite the Lay Clerks of St. George's Chapel to an annual supper at the Deanery. On one occasion the genial host, a man fond of his garden, in the course of conversation with one of his guests enthusiastically extolled upon his success in raising celery, a vegetable which he pronounced *salary*. 'I wish, Mr. Dean,' replied the listener, 'you could see your way to raise *my salary*!'

The excellent use to which the Naves of so many Cathedrals are now being put received a further proof at Wells on the 1st ult., when Bach's 'St. Matthew' Passion was performed under the careful direction of the organist, the Rev. Dr. Davis. It was the first time that an orchestra has taken part in a service at Wells Cathedral. On this occasion the instrumentalists numbered forty-two, and the choruses were sung—and admirably sung—by the Cathedral choir and the Wells Choral Society. Mrs. Hodgkinson rendered excellent service at the organ, and Mr. H. J. Langley, an assistant of Dr. Davis's, gave a short recital of Bach's organ music before the oratorio. The service was so successful that it may become an annual event.

Easter Tuesday was the occasion of the presentation of a silver loving-cup to Dr. Keeton, organist of Peterborough Cathedral, by his articled pupils. It was a spontaneous expression of their loving esteem, in grateful recognition of their indebtedness to him. The presentation was made by Mr. Oliver O. Brooksbank, on behalf of his fellow-pupils; and Dr. Keeton, in accepting this token of regard, expressed with much feeling his appreciation of the kindness of the donors.

PURCELL'S 'O SING UNTO THE LORD.'

We are much obliged to Sir Frederick Bridge for his detailed, if in some places inaccurate, explanation of the charges he has made against Vincent Novello's edition of the above anthem. It is satisfactory to find that he practically withdraws three of the most important of the seven counts of his indictment, and that he 'yields to no one in appreciation of what Vincent Novello did.'

ORGAN RECITALS.

Dr. G. J. Bennett, Norwich Cathedral.—Melody ('Eventide'), G. J. Bennett.

Dr. A. L. Peace, Ferryhill U.F. Church, Aberdeen.—(Inauguration of new organ, built by Messrs. Brindley and Foster.) Magnificat for the Organ (No. 1), E. Lemaire.

Dr. M. J. Monk, Truro Cathedral.—Finale alla Marcia, Stainer.

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh.—Prelude and Fugue in F, Ouseley.

Dr. Walford Davies, Crescent Chapel, Newton.—Voluntary in C, John Stanley.

Mr. Alfred Hollins, Streatham Congregational Church.—(Dedication of new organ, built by Messrs. Norman and Beard.) Andante in F sharp minor, S. S. Wesley.

Mr. James Tomlinson, New Public Hall, Preston.—Contemplation, Wheeldon.

Mr. R. H. Turner, Parish Church, Portsmouth.—Minuet, Wolstenholme.

Mr. Alfred Bentley, St. Lawrence, Jewry.—Fugue in G major, Krebs.

Mr. Arthur Lilly, St. Mary's, Mornington, Dunedin, New Zealand.—Cantilene Pastorale, Guilmant.

Mr. William Reed, Chalmers Church, Quebec.—Concert Fantasia, Stewart.

Mr. F. I. Plummer, Congregational Church, Hawkstead Street, Southport.—Sonata da Camera (No. 2), Peace.

Mr. R. Cecil Rodham, St. Michael and All Angels', Longtown.—Communion in F, Grison.

Mr. Munro Davison, Northern Polytechnic.—Toccata in G, Dubois.

Mr. Franklyn Mountford, St. James's, Handsworth, Birmingham.—Old Easter Melody (with variations), John E. West.

Mr. Roger Ascham, St. Cuthbert's, Port Elizabeth.—Andante in F, Smart.

Mr. H. T. Gilberthorpe, St. George's, Dunster.—Overture in D, Kinross.

Mr. W. H. Harris, St. John Baptist, Kensington.—Fantasia in F minor, Mozart.

Mr. David Mackenzie, St. Andrew's Presbyterian Church, Gravesend.—March in C, Hollins.

Mr. Louis H. Torr, Church of the Ascension, Southampton.—Lied in G, Wolstenholme.

Mr. H. J. Davis, Christ Church, Bath.—On a bass, Stainer.

Mr. H. R. White and Mr. G. Harrison, Clontarf Presbyterian Church.—Sonata in E minor, Ritter (Op. 10), and Fantasia in C minor, Hesse (Op. 35) for two performers.

Mr. F. Midgley, St. Stephen's United Free Church, Perth.—Marche des Templiers, Benedict.

Mr. C. H. Moody, Hart Memorial Church, Birmingham.—Finale in the French style, J. C. Bridge.

Mr. J. E. F. Martin (sub-organist), St. Mary's Cathedral, Edinburgh.—Sonata in A minor, Rheinberger.

Mr. Henry Riding, St. John-the-Baptist, Leytonstone.—Concerto in G, Camidge.

Mr. F. J. Livesey, Priory Church, St. Bees.—Overture, Smart.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Thomas B. Banks, Holy Trinity, Walton Breck, Liverpool.

Mr. F. C. Butcher, Birchington Parish Church.

Mr. E. F. Cottingham, Episcopal Church, Dunoon.

Mr. W. R. Hampson, Junr., West Kilbride Parish Church, N. B.

Mr. Theo. Keynes, Congregational Church, Sutton.

Mr. Frank Leader, St. Peter Parmentergate, Norwich.

Mr. R. Francis Lloyd, Sefton Park Presbyterian Church, Liverpool.

Mr. Stanley R. Marchant, Christ Church, Newgate Street.

Mr. William H. Speer, Parish Church, Bexhill-on-Sea.

Mrs. Tayson, Holy Trinity Church, Hatfield Heath.

Mr. Fred. Tovey, Christ Church, Weston-super-Mare.

Errata.—Page 241 of last issue, col. 2, line 21 from bottom, for 'Jones' read 'James'; and p. 242, line 38, for 'any' read 'many.'

THE BERLIOZ CENTENARY.

Choral societies and choirs not a few will doubtless be thinking of celebrating the centenary of Hector Berlioz during next season's operations. In cases where resources may not be adequate to the performance of one of the master's great works, we would direct attention to the charming chorus which forms the music pages of the present issue of THE MUSICAL TIMES, and for which that skilful versifier, Mr. Paul England, has specially written some very singable words.

The chorus is from Part II. of Berlioz's 'L'Enfance du Christ,' which treats of the flight of the Holy Family into Egypt. It originated thuswise. In the year 1850 a Philharmonic Society was started in Paris and Berlioz was appointed its conductor. At the concert of November 12, Berlioz played a trick—which he was quite capable of doing—upon the credulity of his friends and foes in the identical chorus which appears in our pages. The nature of the freak is best described by Berlioz himself in a

letter he wrote to the late John Ella, to whom he dedicated this (the second) section of his 'L'Enfance du Christ.'

'My dear Ella,—You ask why the mystery, "La Fuite en Egypte," bears this indication: "attributed to Pierre Ducré, imaginary chapel-master." It is by consequence of a fault I committed—a grave fault for which I have been severely punished, and concerning which I always reproach myself. Here are the facts: I found myself one evening at the house of Baron de M., an intelligent and sincere friend of art, with one of my fellow-students of the Academy of Rome, the learned architect Duc. Everybody played at écarté, whist, or brelan, save myself. . . . I was bored in a manner sufficiently evident, when Duc said, turning to me, "Since thou dost nothing, why not write a piece of music for my album?" "Willingly." I took a piece of paper, and traced some lines, upon which soon appeared an andantino in four parts for the organ. Recognising in it a certain character of naïve mysticism, the idea struck me to apply words of the same kind. The organ piece disappeared and became the chorus in which the Shepherds at Bethlehem take farewell of the infant Jesus, at the moment when the Holy Family set out for Egypt. Whist and brelan were interrupted to hear my holy effusion, and the company were as much amused by the antique turn of the verse as of the music. "Now," said I to Duc, "I shall put thy name at the bottom, I mean to compromise thee." "What an idea! My friends very well know that I am entirely ignorant of composition." "Ah! that is a good reason, truly, for not composing; but, since thy vanity refuses to adopt my piece, I will create a name of which thine shall make part. It shall be Pierre Ducré, whom I institute music-master at the Sainte-Chapelle of Paris in the seventeenth century. That will give to my manuscript all the value of an archæological curiosity." . . . Some days after, I wrote, at home, the piece called "Repose of the Holy Family," beginning this time with the words, and a small overture for a small orchestra in a small innocent style, in F sharp minor without the leading-note. . . . A month later, when I thought no more about my retrospective score, a chorus was wanted for the programme of a concert I had to conduct, and it amused me to insert that of the shepherds from my Mystery, leaving it under the name of Pierre Ducré, Music-master at the Sainte-Chapelle of Paris (1670). The choristers at rehearsals conceived a lively affection for this ancestral music. "Where did you disinter it?" they said to me. "Disinter is nearly the word," I answered without hesitation, "it was found in an old walled-up chest during the recent restoration of the Sainte-Chapelle." The concert took place; Pierre Ducré's piece was well rendered and still better received, while the critics praised it the next day and congratulated me on my discovery. Only one expressed doubts concerning its authenticity and age. . . . On the following Sunday, Duc was at the house of a young and beautiful lady who greatly loved ancient music, and professed much contempt for modern productions of known date. "Well, madame, how did you find our last concert?" "Oh! very mixed, as usual." "And the piece of Pierre Ducré?" "Perfect! delicious! there is music! time has removed none of its freshness. It has true melody, of which contemporary composers force us to remark the rarity. It is not your M. Berlioz, in any case, who could even produce its equal." At these words Duc was compelled to laugh, and had the imprudence to answer, "Alas, madame, it was my M. Berlioz nevertheless, who composed the Shepherds' Adieu, and who did it in my presence, one evening, on the corner of a card-table." The

lady bit her lip, the blush of confusion tinged her face, and turning her back on Duc, she threw out with temper the cruel phrase, "M. Berlioz is an impudent." Judge of my shame, my dear Ella, when Duc repeated these words to me. I hastened to make atonement by humbly publishing in my own name that poor little work, retaining however under the title the words "Attributed to Pierre Ducré, imaginary chapel-master" to recall this my culpable break.'

That Berlioz, the master of great effects, could write simple and melodious strains, our music pages unmistakably testify.

SIR ALEXANDER MACKENZIE ON HIS CANADIAN TOUR.

TO THE EDITOR OF THE MUSICAL TIMES.

Ottawa, April 10, 1903.

DEAR SIR,—Before commencing the fortnight's Festival Concerts which I now have before me, let me fulfil my promise to furnish you with a brief account of our musical doings during my Canadian tour.

I am writing from Ottawa, where I have been spending part of Holy Week, during which our operations have naturally been suspended, thereby affording me an opportunity of a short rest and a look round. To-night, however, my *dolce far niente* is over, and work begins at Toronto in the morning.

On my arrival at Halifax on March 28 I was glad to perceive the stalwart figure of the Director of the Festivals (Mr. Harriss) on the quay, although I was not too anxious to leave the good ship 'Bavarian,' upon whose decks I had enjoyed leisure, ozone, and excellent company, in spite of a roughish passage across the Atlantic. I was speedily informed that our plan of campaign in Nova Scotia and New Brunswick had been reversed, owing to local exigencies, and that the first concerts would be given at St. John instead of at Halifax. We therefore proceeded without delay to the capital of New Brunswick, where I met the Orchestra from Montreal, which had been placed at my disposal for the first week. A few hours after their arrival I commenced rehearsals of the orchestral numbers, and on the following day my choral experiences began. It will interest you to know that at the conclusion of my first rehearsal with the choir, I felt impelled to make the frank confession that the quality as well as the preliminary preparation of that body had considerably exceeded my expectations. I had all the greater pleasure in making this statement, as that choir had been formed expressly for the purposes of these Festivals, and had been admirably trained by the Associate-Conductor, Mr. J. S. Ford, who had done his share of the work in an excellent manner. Moreover, I am pleased to say that the two choral works, 'The Banner of St. George' (Elgar), and 'Hiawatha's Wedding Feast' (Coleridge-Taylor), were performed and received in a manner which would have gratified their composers. Certainly there was no lack either of vigour on the part of the choir or enthusiasm on the part of the audience. Indeed the good folks of St. John seemed to appreciate most cordially our instrumental and vocal efforts, and the Mayor honoured me by giving a reception, at which I made the acquaintance of the leading citizens.

On the morning of April 2, our company left at an early hour for Moncton. Although Moncton is a small place, I found an even larger chorus (again created for our purposes), which had been well trained by the local Conductor, Mr. G. H. Brown, and I have to record not only an intelligent and vigorous

performance of 'The Banner of St. George,' but one of the most encouraging receptions in my experience. I am told that no choral work had ever been given here, and that this was the first occasion upon which an orchestra had performed! Certainly our efforts seemed to give the large audience great satisfaction, for I had the unique experience of having every item (both vocal and instrumental) in the programme encored. The cantata of course I could not repeat, but I daresay they would have listened to a repetition of it with great pleasure. For some reason or other my overture to 'The Little Minister' had to be repeated both at St. John and here, and we had to play it six times during the past three days. We then left for Halifax.

Halifax has been in possession of an excellent society, namely, the Orpheus Club, conducted by Mr. C. H. Porter, for the last twenty years, and it was but natural that the lion's share of choral work during this week should fall to it. At the three concerts I directed we gave four choral works: Cowen's 'Coronation Ode,' Stanford's 'Revenge,' a Festival Mass by Mr. Harriss, conducted by himself, and Elgar's 'The Banner of St. George,' conducted by the Associate-Conductor. All these works were given in fine style by this excellent choral society, which responded intelligently and enthusiastically to the Conductors. Although the balance of the choir was good and the sopranos particularly bright, I noticed that the tenors were of exceptionally good quality, and the defiant utterances of Sir Richard Greville were given with a vigour which would have delighted the composer of 'The Revenge.' I had an opportunity of augmenting the orchestra during these three concerts from various sources, notably the band of the Garrison, and the orchestral numbers were received in a most cordial manner. As I have already stated, Halifax has been musically active for some years, and can boast of a number of excellent resident musicians and teachers, whose successful educational work is quite evident. Let me not omit to record the complete success of the three young vocalists who accompanied me from London. Miss Ethel Wood, Mr. Wilfrid Virgo, and Mr. Reginald Davidson, on every occasion of their appearances during this week, have had to re-appear and repeat their numbers.

So far therefore the general results have been completely satisfactory, artistically even beyond my expectations. A very considerable strain has been put upon every one connected with this enterprise. The orchestral rehearsals have been long and frequent. I was compelled to hold a band rehearsal, after an evening concert, commencing at 11 o'clock at night (we had been at work from 10 o'clock in the morning), and although I have no cause to complain of want of willingness on the part of the members of the orchestra, I fancy they are not at all accustomed to the hard work attendant upon the preparation of a musical festival in England. However, my insistence and dogged endurance seemed to impress them, and in spite of protestations that the lips of some of the wind performers would not stand any more, I succeeded in getting what I wanted!

The weather has certainly not been in our favour, and the variations of temperature have been quite wonderful. Warm rain in the morning, frozen streets in the afternoon, with an occasional blizzard at Halifax, can hardly be called festival weather. Indeed, on the occasion of the first performance I had to make a carefully calculated sudden dart which landed me in at the stage door between two violent gusts of wind! The week's music concluded with a reception (given by the Orpheus Club), which was largely attended and enjoyed until a late hour by the numerous

supporters of the festival and the most prominent inhabitants of Halifax. The cordial spirit in which we have been welcomed in the Lower Provinces is most gratifying and encouraging.

I am now in a better position to realize the magnitude of the work covered by the cycle of concerts, as well as the enterprising courage which has enabled Mr. Charles E. Harriss to cope with the innumerable difficulties of this huge scheme. Choral bodies have been formed where none existed previously. The active sympathies of the municipal authorities, as well as the hearty co-operation of the musical profession, have been enlisted everywhere. The financial responsibilities and endless details rest upon the shoulders of a man whose energies seem to command the respect and appreciation of all who are interested in a movement which cannot fail to benefit the future of music in this vast Dominion.

Holy Week, fortunately, brings with it a well-earned rest, before attempting the task of conducting eighteen concerts (and their attendant rehearsals) in fourteen days. The interest in our success is very keen and general; we are encouraged by the support of the leaders of the country. And I am as well aware of the responsibilities I have assumed as of the privilege which is mine in being entrusted with them.

On the 13th inst. we begin the next cycle in Hamilton, Brantford, Woodstock, and London. And the first of the four concerts in Toronto will be attended by their Excellencies the Governor-General, Lady Minto, and suite, who have very kindly expressed their intention of travelling from Ottawa for the express purpose.

We complete the cycle in Quebec, in which city we give two concerts (morning and evening) on Saturday, the 25th inst., previous to boarding 'the cars' for Winnipeg and the far West.

I must postpone further remarks for a future letter.
Yours faithfully,
A. C. MACKENZIE.

Reviews.

How to Sing. By Lili Lehmann. Translated from the German by Richard Aldrich.

[Macmillan and Company, Limited.]

This substantial book of 281 pages has an attractive title, and as it is written by so celebrated a singer as Madame Lili Lehmann, it deserves the best attention of the large audience interested in the art of singing. The authoress declares her purpose to be to discuss simply, intelligibly, yet from a scientific point of view, the sensations known to us in singing, and exactly ascertained in her experience by the expressions 'singing open,' 'covered,' 'dark,' 'nasal,' 'in the head' or 'in the neck,' 'forward,' or 'back.' Of course there is the regulation condemnation of other systems in vogue, without which no book on singing would be complete. 'So-called' conservatoires are denounced as factories, and the authoress considers that the issue of factory diplomas is a crime that the State should prohibit. The didactic portions of the book leave us much perplexed. Madame Lehmann explains in embarrassing detail what she considers to be her sensations in singing, and she over-sanguinely assumes that readers can reproduce the sensations, and therefore the tone, from her elaborate descriptions. One chapter on the 'Breath and whirling currents' is especially difficult to fathom. The breath having arrived in the mouth is said to make 'Whirling currents, which circulate in the elastic form surrounding it, and it must remain there till the tone is high enough, strong enough, and sustained enough to satisfy the judgment of the singer as well as the ear of the listener. Should there be lacking the least element of pitch, strength or duration, the tone is imperfect and does not meet the requirement.' This is a fair example of the style of the book. We cannot pretend to discuss the numerous

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problems raised—and, of course, settled—by the book. Much of it is exceedingly interesting because it gives so many of Madame Lehmann's personal experiences as a singer. The earnest tone and desire of the authoress to help others over a dark and difficult path are also points that deserve thankful acknowledgment.

VIOLIN MUSIC.

A Modern School for the Violin. By August Wilhelmj and James Brown. Nos. 19 and 29.

Kinderleben. Twenty-four pieces for the young. By Th. Kullak. Arranged for violin and pianoforte by A. Rosenkranz. In Four Books. Book I.

Six Pieces for Violin and Pianoforte. By Joseph L. Roeckel. [Novello and Company, Limited.]

Souvenir sans Paroles pour Violon avec Piano. Par Johannes Wolff. [London : Chappell and Company, Limited.]

Melody for Violin with Pianoforte Accompaniment. By Noel Johnson.

Two Violin Solos with Pianoforte Accompaniment. By Noel Johnson.

[London : Charles Woolhouse.]

The newest published numbers of *A Modern School for the Violin*, edited by Messrs. Wilhelmj and Brown, include two very famous works of strangely-contrasted styles. No. 19 contains Bach's Prelude and Fugue in G minor for violin solo without accompaniment; whilst No. 29 consists of the Ballade and Polonaise for violin and pianoforte, by Vieuxtemps. Mr. Wilhelmj has undertaken the sole editing of the 'Prelude and Fugue,' and has accomplished his evident labour of love in a manner worthy of this noble composition.

Kullak's 'Kinderleben' has already found a host of admirers among youthful pianists, and in its new garb, arrayed as duets for violin and pianoforte by Mr. Rosenkranz, it will doubtless find still further attraction for young players. There are some who look askance at adaptations in any form; but surely nothing but good can come of these bright, wholesome little pieces in this duet form. Book I. only is published so far, and the contents—'Once upon a time,' 'Grandfather's clock,' 'Sunday morning,' 'In the fields,' 'Cradle song,' 'Maypole song'—are well within the compass of the first position of the violin.

Mr. Joseph L. Roeckel's 'Six Pieces' have just been re-published in separate numbers. All six of the set are admirably written for the violin within the range of the first to third positions, and are particularly suitable for teaching and performing. No. 1, 'In Modo Antico,' is in the form of a Bourrée; No. 2, 'Preghiera,' is of a plaintive and, at times, somewhat more impassioned character; No. 3, a sprightly 'Staccato Etude'; No. 4, a 'Souvenir de Valse'; No. 5, an excellent 'Tempo di Gavotta'; and No. 6, a pleasing 'Romanza' with a well-contrasted Intermezzo. The interesting accompaniments give good support to the solo instrument.

'The Souvenir sans Paroles,' by Johannes Wolff, is intended as a musical interpretation of a short poem by Miss Marie Corelli, the words of which face the first page. As befits the poem, the music is somewhat rhapsodical in its nature, and appears to suggest the line—'Such wild dreams as to my soul are given'—rather than those which follow—'Speak for me, golden notes that tremble from my bow, In a melody that floats tenderly, to and fro!' But when one comes to consider, it might be somewhat difficult for even such an accomplished fiddler as Mr. Johannes Wolff to musically (or otherwise!) define what 'golden notes trembling from a bow' really means! Anyhow, apart from its original conception, the 'Souvenir' may be recommended to soloists as a very suitable piece for public performance.

The 'Melody' by Noel Johnson is a pleasing solo, with an easy, somewhat syncopated pianoforte accompaniment. Although written for the first position it deserves a better fate than to be left entirely to the unskilled fingers of a beginner, and in the hands of a capable violinist it might be made very effective, especially if played throughout, as is quite possible, on the G string. The same composer's 'Two Violin Solos' with pianoforte

accompaniment, are tuneful bagatelles in a lighter vein than the preceding. No. 1, 'A Song Without Words,' is very simple; but No. 2—'Scherzetto'—requires some nimbleness of fingering and bowing.

SONGS.

A Rêverie of the East. The poem by Owen Seaman. The music composed by Sir A. C. Mackenzie.

Three Songs for Soldiers. By Alicia A. Needham.

[Novello and Company, Limited.]

Sir Alexander Mackenzie's 'Rêverie of the East' was originally published in the 'Durbar' number of *Punch*, of which it formed one of the most distinctive features. It is not too much to say that the song is one of Sir Alexander's most original compositions, added to which it is peculiarly interesting by reason of the deft use made of intervals and idioms of southern India.

Mrs. Needham's 'Three Songs for Soldiers' are excellent examples of this lady's talent for inventing attractive and rhythmic melodies and allying them to suitable harmonies. The first song, entitled 'Might I march through life again,' has verses by E. Fitzball, in which is set forth with truculent vigour the willingness of the singer to 'fight his battles o'er again.' The second song is a setting of Malcolm Ramsay's inspiriting lines in memory of the charge of the Gordons at Dargai, October 20, 1897, and should certainly be possessed by every member of the valiant clan. The last of the series, entitled 'Bad luck to their marching,' is a rollicking setting of Charles Lever's humorous lines of the homesick soldier, who fails to see the necessity to be 'piped-clayed and starched' before he can be killed. After all he was right, for *nous avons changé tout cela*.

My Garden. Song Cycle. Words by Philip Bourke Marston. Music by Albert Mallinson.

An Album of Six Short Songs. Composed by R. Snowdon Thomas. [Reynolds and Co.]

There is so much distinctiveness and originality in Mr. Mallinson's songs that they should be welcomed by all cultured vocalists capable of appreciating endeavours to break through petrified conventionalities in musical phrases. 'My Garden' may be described as a poetical and fanciful meditation in a sequestered and favourite nook where Flora holds her court, and the sentiments of the owner and the lover of the flowers are echoed in the music with an earnestness that convinces and charms. The distinctiveness of the music chiefly lies in the boldness of the harmonic scheme, resulting from the endeavour to use to the full the expressive power latent in harmony. This is perhaps most noticeable in the second song of the series entitled 'The Rose and the Wind,' in which the meaning of the words is enforced by deft harmonic transitions. Mr. Mallinson also writes gratefully for the voice and has the gift of inventing significant melody.

The six songs contained in the Album by Mr. Snowdon Thomas are unpretentious little ditties, but they attest to musical feeling and sympathy with modern methods. The composer it may be added is a professor of singing at Sydney, New South Wales.

But thou, O hope. By Frederick H. Cowen.

Praise to the Holiest. By Edward Elgar.

Sound asleep. By R. Vaughan Williams.

(Novello's *Trios, Quartets, &c., for female voices.*)

[Novello and Company, Limited.]

Only brief comment is required of the first two of the above, for they are respectively excerpts from Dr. Cowen's beautiful 'Ode to the Passions' and Dr. Elgar's noble setting of the 'Dream of Gerontius.' The former is not difficult, but the latter imperatively demands a numerous and well-trained body of intelligent singers. Any labour that the chorus may occasion, however, will be repaid a thousandfold. Mr. Vaughan Williams has selected words by Christina Rossetti. The sleep is that of death, and the music tenderly and reverently echoes the gentle spirit underlying the text. Well sung, this part-song would be impressive.

Correspondence.

DR. BRODSKY.

DEAR SIR.—Every friend of Dr. Brodsky's must be grateful to you for your delightful biographical notice of him in this month's *MUSICAL TIMES*; but there is one aspect of his present life which is probably known only to residents in Manchester, so, as one of those, I beg to be allowed to add a few lines to what has been so ably written in your columns.

I should like just to put on record his wonderful public spirit and his goodness to those less fortunate than himself. He has tried to help so many of our institutions for the benefit of others. At the Social Club, an excellent gathering-place for young clerks and shop-girls, he goes sometimes to play chess with the members, he being a very distinguished chess-player, and doing it only to help and stimulate the young people. Each winter he takes his celebrated Quartet to play gratuitously at a society for promoting recreation in the very poor part of Manchester.

He and Mrs. Brodsky are like protecting parents to the young students of the Royal Manchester College of Music, specially to those who find themselves 'in a strange land,' helping them with advice and sympathy unstinted. Dr. Brodsky's goodness to struggling musicians outside the College, too, has often come to my knowledge; though it is shown so privately that it is not known to many.

Yours, &c., A. B.

THE LATE WILLIAM REA.

DEAR SIR.—Your interesting biography of the late Dr. William Rea, brings forcibly to my memory his conductorship of the Polyhymnian Choir, of which I was a member about forty-five years since. I can personally testify to the splendid work (quite gratuitous) that he did for that Society. Our meetings and earlier concerts were held at Crosby Hall, Bishopton Street, and the rehearsals were frequented by many musicians and others, such as G. A. Macfarren (whose 'King Canute' we frequently sang), and Elizabeth Stirling. No one can over-estimate Dr. Rea's labours in the furtherance of part-singing.

He gave what might be regarded as private lessons to half the choir at a time, by taking a solo from an opera and having it sung collectively by the thirty or more members present, just as it would be interpreted by an individual voice; thus he secured proper effect, in regard to time, tune and expression. I have never heard of the adoption of a similar method in training choirs.

I hope you may find room for the insertion of these remarks, and allow me to express the belief that no musician ever did more to encourage vocal part-music, and at the same time show so much unselfishness in the work, as the conductor of the late Polyhymnian Choir.

Yours, &c.,
W. J. TURNBULL.

MICHAEL ARNE IN CORK IN 1770.

DEAR SIR.—So little is known of the doings of Michael Arne from 1769 to 1776 that no apology is needed for the publication of the following extract, which goes to prove that the composer of 'Cymon' spent some months in the fair city of Cork during the autumn of the year 1770. From a rare file of the *Hibernian Chronicle*, printed by William Flynn, of Cork, in 1770, I extract a notice issued by Mr. Arne, dated September 24, 1770:—

At the Assembly Room, on Wednesday, October 3rd, will be a select performance of Musick, to be conducted by Mr. Arne, and the gentlemen of the Musical Society. The vocal part by a young lady. To conclude with the Coronation Anthem composed by Mr. Handel.

After the Concert there will be a Ball, to begin at seven o'clock. Tickets at three British Shillings each, to be had of Mr. Arne, at Mrs. Burnel's in Cook Street.

Yours, &c.,

WM. H. GRATTAN FLOOD.

[Michael Arne should not be confused with his father, Dr. Arne, the composer of 'Rule, Britannia.'—ED. M.T.]

ON MUSICAL LIBRARIES.

A paper on the above subject was read before the Musical Association on the 21st ult. by Mr. J. E. Matthew at his residence, 100, Fellows Road, South Hampstead, Mr. Prendergast in the chair. We believe this is the first time that the Association has deserted its usual meeting place, but the change gave the Members an opportunity of examining many interesting volumes which Mr. Matthew has in his collection.

The paper opened with a short reference to some of the most important musical libraries, past and present. The earliest libraries were undoubtedly collected by ecclesiastical foundations, and consisted exclusively of service books for use in Divine worship. Many of these were dispersed in troublous times, but not a few of our cathedrals still possess some of their old treasures, and some continental churches can show magnificent service books, although these masterpieces of penmanship have often suffered much from careless treatment.

The Vatican collection, which is rich in the works of Despèrs, Lassus, Morales, Palestrina, Vittoria, and others of the Golden Age of 'a capella' music, is also fortunate in having been well catalogued by Fr. X. Haberl.

The earliest general collection that we know of was formed by John IV., king of Portugal (1640-1656). The first volume of a catalogue was printed in 1649, and a copy has been found in the National Library at Paris; this is the only record we have of this fine collection, which is supposed to have been swallowed up in the earthquake at Lisbon.

The Library of Padre Martini is described in Dr. Burney's 'Present State of Music,' and he estimated the number of volumes at seventeen thousand. This is an enormous collection, and there may probably be some mistake. Part of this large collection is in the Court Library at Vienna, and part in the Liceo Musicale of Bologna.

The Paris Conservatoire possesses an excellent library, but no catalogue is available, except of the 'Réserve' published by M. Weckerlin since he became librarian in 1872. The Opera library in Paris is also of great value in its own particular department. Allusion should also be made to the Mecklenburg-Schwerin Library, and more than one collection in Breslau, all well catalogued. The well-known publishers Peters have also founded an excellent library more especially for students' use, and which is constantly being added to.

A large collection of Catholic Church music in the strict style is to be found at Regensburg, formed under the influence of the late Karl Prosko. The Monastery of St. Gall in Switzerland is worthy of note as possessing the famous Gradual said to have been copied from the autograph of St. Gregory. Brussels is peculiarly rich in musical collections; amongst others the famous library of the late M. Fétis, which is wonderfully strong in the Literature of music.

It is only possible just to allude to the many private collections. Otto Jahn's, mainly referring to Mozart; M. Martin's, of Marseilles, dispersed in 1885; Coussemaker's in 1877; the Borghese Library; Abbé Santini's, in Rome. All these are now scattered.

In our own British Museum we probably possess as fine a collection, both of Music and its Literature, as exists, but it is impossible, even with the excellent catalogue that is available, to form any idea of the number of works it contains. The Bodleian at Oxford and the University Library at Cambridge both contain many works of great value, and the Fitzwilliam Museum is of even greater interest. This last has been catalogued by Mr. Fuller Maitland and Dr. Mann. The Royal College of Music possesses the fine collection formerly belonging to the Sacred Harmonic Society, singularly strong in English madrigals.

The collections of Mr. Taphouse, of Oxford, of Dr. Cummings, rich in Purcell's works, can only be alluded to.

Mr. Matthew then called attention to some of the more noticeable volumes which were exhibited round the room, including 'Musices Opusculum,' Burtius, containing one of the earliest specimens of music-printing.

'Flores Musice,' von Reutlingen, 1488; many of the works of Gafurius, Aron, Zarilino, Galilei, Cerone's 'El Melopeo,' &c., the whole edition of which last, with the exception of thirteen copies, was lost at sea; the works of Doni, Berardi, Bottrigari, Nassarre, and others. Copies were also shown of Virdung's 'Musica Getutscht,' Wolllick's 'Opus Aureum' (1501 and 1505), the 'Isagoge' of Glareanus, Kircher's 'Musurgia' and 'Phonurgia,' Mersenne's works, Mattheson's works, &c. Of special interest was a copy of Praetorius's 'Syntagma.'

Of works published in England we may mention Dowland's translation of 'Ornithoparcus his Micrologus' (1609), Morley's 'Introduction' (1597, 1608), Simpson's 'Division Violist' (three editions), and Mace's 'Musick's Monument,' with in addition a curious advertisement announcing its publication.

The practical music shown included several of the large service books, masses and motets by Lassus, Vittoria, &c., the 'Magnum Opus' containing 516 motets by de Lassus, the 'Florilegium' of Bodenschatz, Eslava's collection of Spanish music, which, though modern, is unfortunately very rare, several sets of English madrigals, Ravenscroft's 'Deuteromelia' and 'Melismata,' Dowland's 'Musical Banquet,' &c., &c.

At the conclusion of Mr. Matthew's most interesting paper, Mr. Southgate made a few remarks on the discourse and on the specimens shown, and threw out a suggestion that we might well in this country follow the example of Germany and reprint, or facsimile, some of the works that are out of print and unobtainable, though still of considerable interest.

MIDDLESBROUGH MUSICAL FESTIVAL. (BY OUR SPECIAL CORRESPONDENT.)

The Middlesbrough Musical Union, founded in 1882, has during the twenty-one years of its existence done some excellent work under the direction of that able and single-minded amateur, Mr. Kilburn, who has been its conductor from the first, and has prepared and directed each of the fifty-nine concerts given during that period. Under these circumstances, the Society naturally felt itself justified in celebrating with some state its coming of age, and accordingly a two-days' festival was planned and took place on the 22nd and 23rd ult. in the beautiful Town Hall. The programme of the three concerts was of quite remarkable interest, and in it one could not fail to recognise Mr. Kilburn's catholic taste and close knowledge of what is going on in the music of to-day.

There was no 'whole-programme' work, but the two important choral compositions were Sullivan's 'Golden Legend,' and Elgar's 'Dream of Gerontius,' the former a popular choice, the latter a plucky one, but justified in the result, for immense pains had evidently been taken by Mr. Kilburn in preparing the chorus, including the semi-chorus, which was supplied by members of his Bishop Auckland Society. There was also a novelty, so far as this country is concerned, in a cantata, 'The Page and the King's Daughter,' by Fritz Volbach, the well-known Mainz musician, whose symphonic poem, 'Easter,' has already been made welcome in our concert rooms. This cantata is a setting of a series of four ballads by Geibel, telling a romantic story which has furnished the occasion for some picturesque music in which love and anger, the chase, the dance, and the songs of the mermaids are dealt with by the composer with an invention that never wears. There are three solo parts for soprano (Miss Agnes Nicholls), tenor (Mr. W. Green), and baritone (Mr. Ffrangcon-Davies), but they are not very important, or indeed very effective, and the bulk of the work is given to the chorus and orchestra.

Bach's fine cantata, 'Sleepers, wake,' was the only remaining choral work in the programme, the orchestral portions of which were of quite unusual interest. Of antique music we had a most delightful example in Philipp Emanuel Bach's Symphony in D, the first of the set written in 1776, a bright, individual work, showing great vigour and variety in the first and last of its three continuous movements. The other things were

examples of contemporary art. Two movements from Bruckner's 'Romantic' Symphony illustrated the work of a composer who is unduly neglected by us, and showed his undeniable power and picturesque charm. Of Richard Strauss we had two samples, from his earliest and latest work, the *Andante* and *Finale* of his F minor Symphony (Op. 12), in which the influence of Brahms is apparent, and the Liebesscene from his last opera, 'Feuersnot,' in which the brilliance and complexity of his mature and individual style are manifested. Dvorák's delightful suite in D (Op. 39) for a (comparatively) small orchestra, and some familiar Wagner pieces, completed this most interesting and representative programme.

Next to the exceedingly interesting nature of the programme, what most struck one in this Festival was the careful thought which was evidenced, both in artistic completeness and in the thousand and one practical details that help to make things go smoothly. For the very thorough preparation of the various compositions Mr. Kilburn was of course responsible, and in 'Gerontius' one could see plainly how he had realized his responsibility. In this difficult work the singers were never at fault, but were so obviously at home with their parts that Dr. Elgar, who conducted, had no trouble in making them follow his beat. The demoniacal fugue, taken at a tremendous pace, was not merely grotesque, but approached the terrific, and the sublime was touched in the Purgatorial final scene. The semi-chorus was most refined and artistic, and the emotional yet reverent singing of Miss Muriel Foster as the *Guardian Angel*, and of Mr. Ffrangcon-Davies as the *Angel of the Agony*, contributed materially to the success of a most sympathetic and intelligent performance. The sixty-five members of the Halle Orchestra were quite at their best in this work, with which they are now familiar. Another notable performance was that of Bach's 'Sleepers, wake,' the spirit of which Mr. Kilburn realized admirably, while Miss Agnes Nicholls, Mr. William Green, and Mr. Ffrangcon-Davies were most artistic soloists. In the 'Golden Legend,' with which the Festival came to an end, Madame Albani, Madame Kirkby Lunn, Mr. Dickon Wilson and Mr. Andrew Black appeared. Altogether a very high level was reached and maintained throughout the Festival, which in every respect did honour to the Society which promoted it, and to its excellent conductor.

ANDRÉ CHÉNIER.

Umberto Giordano has composed several operas, two or three of which have travelled to Germany, Russia, and, we believe, even America. His 'André Chénier,' originally produced at La Scala in 1896, is however the first of his works heard in England. It was recently performed for the first time at Manchester by the Carl Rosa Company, and afterwards on the 16th ult. at the Camden Town theatre. The work is termed a 'romantic' opera, and the story of the French poet who perished on the scaffold just before the close of the Reign of Terror is certainly not lacking in romance. As told however in the libretto by Luigi Illica, English version by Mr. Percy Pinkerton, it only really assumes dramatic interest in the last two of the four acts: in the trial of the hero before the Revolutionary Tribunal ending with the sentence of death passed on him, and in the final scene when, accompanied by *Madeleine* who, determined to die with him, has taken the place of the condemned *Legray*, they both sing of the immortal bond of love 'that binds us at the last.' There are some fine pages in the music, and yet on the whole it does not show signs of marked individuality. There is much Italian storm and stress, there are touches of Wagner both in the music and in the orchestration, and also natural reflections of various modern composers. Giordano is young, and time may very likely produce a stronger work; 'Fédora,' indeed, is mentioned as his best. The performance of 'André Chénier,' under the direction of Mr. Eugene Goossens, was good. Herr Julius Walther in the title-role, and Mr. Arthur Deane as *Gerard*, helped greatly towards the success of the piece—their parts, indeed, are the most prominent; and of Miss Lizzie Burgess as *Madeleine* favourable mention may be made.

THE SHEPHERDS' FAREWELL TO THE HOLY FAMILY.

(CHORUS FROM "L'ENFANCE DU CHRIST." OP. 25.)

English words by PAUL ENGLAND.

Composed by HECTOR BERLIOZ.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegretto.

SOPRANO. *Thou must leave Thy low - ly dwelling, The*

ALTO. *Thou must leave Thy low - ly dwelling, The*

TENOR. *Thou must leave Thy low - ly dwelling, The*

BASS. *Thou must leave Thy low - ly dwelling, The*

Allegretto. $\text{♩} = 50.$

poco f

hum - ble crib, the sta - ble bare, Babe, all mor - tal babes ex - cel-ling, Con -

poco f

hum - ble crib, the sta - ble bare, Babe, all mor-tal babes ex - cel-ling, Con -

poco f

hum - ble crib, the sta - ble bare, Babe, all mor-tal babes ex - cel-ling, Con -

poco f

hum - ble crib, the sta - ble bare, Babe, all babes ex - cel-ling, Con -

* In bar five and elsewhere, alternatives (always indicated by small notes) are given in the vocal Bass part.

Tempo lmo.

Bless - ed Je - sus, we im-ploreThee With
 Bless - ed Je - sus, we im-ploreThee With
 Bless - ed Je - sus, we im-ploreThee With
 Bless - ed Je - sus, we im-ploreThee With

Tempo lmo.

f > > > *p* *poco f*
 hum - ble love and ho - ly fear, In the land that lies be - foreThee, For -
 hum - ble love and ho - ly fear, In the land that.. lies be - foreThee, For -
 hum - ble love and ho - ly fear, In the land that lies be - foreThee, For -
 hum - ble love and ho - ly fear, In the land that lies be - foreThee, For -
poco f
 - get not us who lin - ger here! May the shep - herd's low - ly call - ing,
 - get not.. us who lin - ger here! May the shep - herd's low - ly call - ing,
 - get not us who lin - ger here! May the shepherd's low-ly call - ing,
 - get.. not us.. who lin-ger here! May the shepherd's low-ly call - ing,

p

fa - ther, mo - ther mild! Guard ye well your Heav'n - ly Tre-a-sure, The

fa - ther, mo - ther mild! Guard ye well your Heav'n - ly Tre-a-sure, The

fa - ther, mo - ther mild! Guard ye well your Heav'n - ly Tre-a-sure, The

fa - ther, mo - ther mild! Guard ye well your Heav'n - ly Tre-a-sure, The

Prince of Peace, the Ho - ly Child! God go with you, God pro -

Prince of Peace, the Ho - ly Child! God go with you, God pro -

Prince of Peace, the Ho - ly Child! God go with you, God pro -

Prince of Peace, the Ho - ly Child! God go with you, God pro -

teet you, Guide you safe - ly through the wild! God go with you,

teet you, Guide you safe - ly through the wild! God go with you,

teet you, Guide you safe - ly through the wild! God go with you,

teet you, Guide you safe - ly through the wild! God go with you,

(5)

dim. *perdendosi.* *un poco rit.*

God pro - tect you, Guide you safe - ly through the wild, guide you

dim. *perdendosi.* *un poco rit.*

God pro - tect you, Guide you safe - ly through the wild, guide you

dim. *perdendosi.* *un poco rit.*

God pro - tect you, Guide you safe - ly through the wild, guide you

dim. *perdendosi.* *un poco rit.*

God pro - tect you, Guide you safe - ly through the wild, ... guide you

dim. *perdendosi.* *un poco rit.*

God pro - tect you, Guide you safe - ly through the wild ! . . .

safe - ly through the wild ! . . .

safe - ly through the wild ! . . .

safe - ly through the wild ! . . .

safe - ly through the wild ! . . .

pp > >

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COMPETITIONS.

NORTHAMPTON.

A choral competition, organized by the Hon. Mrs. C. R. Spencer, was held in the Town Hall and Corn Exchange, Northampton, on the 17th and 18th ult. The classes for children's choirs were not so successful as had been hoped from the number of entries, owing to some schools having to withdraw because of illness. In the adult classes there was a good number of entries and the singing showed progress compared with the performances of the previous year. Castle Ashby contributed a winning choir and Dallington (conducted by the Hon. Mrs. Spencer) also gained a first prize. A well-constituted choir from Kislingbury was successful in another section. Dr. McNaught adjudicated. A concert was given on the 18th ult. by the United Adult Choirs, assisted by Miss Agnes Nicholls, the Hon. Norah Dawnay, Mr. Haydn Wood (violin), and Mr. Plunket Greene. The programme included the part-song 'Lilian,' by Mr. S. P. Waddington, who conducted the concert. H.R.H. Princess Victoria of Schleswig-Holstein distributed the prizes. Earl Spencer and the Right Hon. C. R. Spencer were present at the competition and concert.

STRATFORD.

The Stratford Musical Festival, now aged twenty-one, and held during the closing days of March, is more prosperous than ever. Not only were the entries in excess of last year—630 against 486—but they showed a marked improvement in the standard of attainment. A new feature this year was the competition for commercial choirs of from twenty-five to fifty voices, and although only one choir entered, this excellent idea will doubtless have more practical results as time goes on. It is estimated that 1,700 persons took part in the Festival—an unprecedented success. The educational advantages accruing therefrom—advantages which we have more than once commented upon—deserve the commendation of all well-wishers of the progress of popular music in the best sense of the term.

London and Suburban Concerts.

PHILHARMONIC SOCIETY.

The concert given on March 26 at Queen's Hall does not call for lengthy notice. To be sure, it included the first performance in England of Herr Emil Sauer's second Pianoforte Concerto in C minor, with the composer at the keyboard, but the work is not of great artistic importance. Its principal theme possesses a distinctive didactic character, and is well designed for the style of treatment (that known as metamorphosis) invented by Liszt, but the music is marred by too apparent effort to produce effects frequently resulting in exaggerations. The concert opened with the first performance in London of Mr. Arthur Hervey's overture 'Youth,' conducted by the composer. As this was described in our columns on the occasion of its original production at the Norwich Festival last autumn, it is unnecessary to comment on the work further, but it should be added that a re-hearing confirmed the impressions recorded of this vivacious and inspiring music. The choice of Dvorák's Symphony (No. 4) in G is to be commended, and it was interpreted with fascinating crispness and finish under the able direction of Dr. Cowen. The engagement of Mr. Gordon Tanner to play the solo part of Beethoven's Violin Concerto was an error of judgment. Only artists of the first rank should be heard in such a masterpiece at the Philharmonic Society's concerts. The vocalist was Fräulein Rosa Olitzka, who sang very finely the aria 'Aus der Tiefe des Grames,' from Dr. Max Bruch's 'Achilleus.'

A pianoforte recital given on March 25 at Bechstein Hall by Mr. Frank Merrick, a native of Clifton and pupil of Professor Leschetitzky, deserves special mention. His interpretations of Beethoven's Sonata in A flat (Op. 26) and other classics justify the most sanguine

expectations of his future, and the expression of the opinion that, intellectually and executively, young Mr. Merrick has in him the makings of a great artist. His future career will be watched with unusual interest.

Messrs. Broadwood concluded their first series of chamber concerts at St. James's Hall on the 2nd ult. The programme on this occasion does not call for comment, save that some excellent ensemble playing was heard from the 'Halir Quartet.' It is, however, most satisfactory to learn that these enjoyable concerts have been so greatly appreciated that a second series will be commenced on November 5.

Herr Wilhelm Backhaus gave his third concert at St. James's Hall on the 20th ult., when he played a good selection of pianoforte works intelligently and brilliantly, but also showed that he has yet much to acquire aesthetically before he can be reckoned amongst pianists of the first rank. He was assisted by Miss Alice Holländer and Mr. John Harrison, both gifted with exceptionally fine voices, the former a rich and powerful contralto, and the latter a tenor from whom much may be expected.

Herr Hegedüs, a Hungarian violinist, was heard last year, but to greater advantage on the 21st ult., when he gave an orchestral concert, admirably conducted by Mr. Landon Ronald. Herr Hegedüs has great executive facility, and there was much that was excellent in his playing in Mozart's Concerto in D (Op. 121); but his future achievements will probably be greater. The orchestral works included Sir Charles Stanford's 'Irish Rhapsody,' No. 1.

Mr. Francis Harford presented a most praiseworthy programme at his fourth vocal recital at St. James's Hall on the 22nd ult., and his interpretations of Brahms's 'Verrath,' Schubert's 'Der Doppelgänger,' and a large number of songs by British composers, testified to advance in vocal skill and command of tone-colour. As usual, a feature of the scheme was the introduction of a number of new songs, the most notable of which were 'The Emigrant,' by Graham Peel, and 'Not eyes alone,' by Cecil Forsyth, both of which had to be sung twice.

It looks as if Dr. Elgar's 'Caractacus' were at last coming into its own. It is increasingly performed in the country, and now at last a metropolitan Society, brave and enterprising above its fellows, has offered Londoners this most Elgaresque of the Malvern wizard's creations. To Mr. Allen Gill and his Finsbury Choral Association do we owe thanks for a performance, at the Northern Polytechnic Institute, on the 24th ult., which, considering the means available, was as complete, and presented as many admirable features as any similar 'suburban' performance we have ever heard. Mr. Gill had trained his chorus into strict obedience to his wishes, thorough knowledge of its duties, and infecting enthusiasm for a remarkable work. The tone was good, the attack unfaltering, and the spirit of the whole excellent. The strings, largely consisting of lady amateurs, were lacking in tone (though not in intonation or intelligence); hence the orchestral balance was faulty. At times the percussion was deafening, and the brass seemed to have evil designs on the substantial roof of the handsome hall. But these blemishes may be put down to an excess of enthusiasm over a truly gorgeous piece of scoring. The soloists, Miss Agnes Nicholls, Messrs. Lloyd Chandos, Ivor Foster, and Robert Radford, were first-rate. Where the quartet was so good it seems almost invidious to single out Mr. Ivor Foster for the great dignity (aided by splendid vocalization) which he imparted to the rôle of the hero. On the whole, an inspiring evening, reflecting credit upon this enterprising Society and its gifted conductor.

The Ealing Philharmonic Society concluded its sixth season with a most successful concert on March 25, when Haydn's ever-delightful 'Spring' received a very creditable rendering. The soloists were Miss Florence Holderness, Mr. Arthur Parsons, and Mr. Arthur Masters. Mr. E. Victor Williams conducted.

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MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, April 8.

The opera is spending its last four weeks 'on the road,' as the theatrical phrase has it (we dare not say 'in the provinces' when the cities concerned are Boston, Chicago, Cincinnati, and Pittsburgh), and metropolitan folk are enjoying a rest and indulging in reminiscences. The season lasted seventeen weeks, but unfortunately it ended with some of the promises made in the prospectus unfulfilled through unavoidable causes; but only one failure seemed really deplorable. The projected Mozart cycle would have been a proud, because a really artistic, achievement; but it was frustrated by the illness of Madame Eames. I spare the readers of *THE MUSICAL TIMES* the names of all the operas given, but as a more-or-less correct indication of the tastes of the New York public I append a comparative list of composers: Wagner, with eight operas, had 27 performances; Verdi, with seven operas, 21; Gounod, with two, 29; Meyerbeer, with two, 8; Donizetti, with two, 7; Puccini, with two, 7; Leoncavallo, with one, 6; Mozart, with three, 4; Rossini, with one, 3; Bizet, with one, 3; Mancinelli, with one, 2; Miss Smyth, with one, 2; Mascagni, with one, 1. There were forty-five performances in Italian, twenty-nine in German, and twenty-six in French.

The metropolitan concert season has not been either as active or as interesting as its predecessors for several years. There were fewer visitors from abroad, and of these only Herr Hugo Heermann, the German violinist, proved to be of first-class attractiveness. His success was indubitable, however, especially in such centres of musical culture as New York and Boston. His best achievements were in the Beethoven and Brahms concertos; he also introduced Richard Strauss's concerto. New York has listened to a large number of concerts worthy of note since the beginning of last November. Of these forty-three were symphony concerts of the highest class, twenty-three concerts of chamber music (public, of course), sixteen choral concerts, twenty-three pianoforte recitals, twenty-nine song recitals, forty-three orchestral concerts of a popular character, and half-a-hundred or more entertainments that are difficult to classify. These figures are only approximately correct, since I am depending on the record in my own date-book and cannot tell how many affairs escaped record. Of choral works, performances of 'St. Paul,' 'Messiah' (Professor Prout's edition), and Elgar's 'Gerontius,' by the Oratorio Society, are to be noted.

Dr. Elgar's work made the most profound impression of any novelty of the last fifteen years, and for the first time in a longer period the Oratorio Society found reward in the attendance and appreciation bestowed upon a new work. The performance took place on March 26 under the direction of Mr. Frank Damrosch, with the solo parts in the hands of Miss Ada Crossley, Ellison Van Hoose and David Bispham, and a chorus of 350 voices and a small choir from the Musical Art Society—a body of professional singers. The orchestra numbered 80, and the performance was nothing short of brilliant in every respect. The public enthusiasm was so great after the performance that there was a wide expectation that the Society would repeat the work; but conservative counsels prevailed, and it was thought best to rest on the fragrant laurels garnered this season and revive the work next. Unless appearances are deceptive the Oratorio Society has added an attractive work to its permanent repertory. With a single exception the New York critics have placed Dr. Elgar in the forefront of living composers.

The first performance of 'The Dream of Gerontius' took place in Chicago three days earlier than the New York production, by the Apollo Club, under the direction of Harrison Wild.*

The only other choral novelty of the New York season was George Henschel's 'Requiem,' which was brought forward at the Metropolitan Opera House by the Brooklyn Oratorio Society on February 26, under the direction of the composer (after preparation by Mr. Walter

Henry Hall), for the benefit of a popular charity. The charitable feature of the enterprise ensured a wide and kindly hearing for the work, and it is to be repeated under Mr. Hall's direction in Brooklyn to-morrow. Other features of the choral season have been 'Elijah,' 'The Seasons,' Rossini's 'Stabat Mater,' Verdi's 'Requiem,' Bruch's 'Fair Ellen,' Bach's 'Ein' feste Burg,' Brahms's 'Song of Destiny,' Berlioz's 'Sara, la Baigneuse,' Cherubini's a capella 'Credo,' Leonardo Leo's 'Misere,' and Victoria's 'Pange lingua gloriosi.' The last six works were in the lists of the Musical Art Society, which has this season added another to its offsprings in Troy, N.Y. The first concert of the new Society devoted to unaccompanied vocal music gave its first concert on April 2, under the direction of James McLaughlin, and won immediate favour with the public. Its programme, modeled after that of the New York Society, contained Sweelinck's 'Psalm cxxxii.,' Eccard's 'Presentation of Christ,' the old hymn 'Alla Trinita' harmonized by Dr. Burney, Palestrina's 'Gloria Patri,' Tschaikovsky's 'Pater noster,' Corsi's 'Adoramus te,' Bortniansky's 'Cherubim Song,' Schubert's 'Christ is arisen,' and Morley's madrigal 'My bonnie lass she smileth.' At the last service for this season of the Boston Society under Wallace Goodrich the principal numbers of the programme were Lotti's 'Crucifixus' (in ten parts), Lasso's 'Tristis est anima mea,' Bach's motet for double chorus 'Komm' Jesu, komm,' and George W. Chadwick's 'Stabat Mater speciosa' for women's voices. Apropos of these announcements in the most serious and lovely field of choral endeavour it is a pleasure to state that the Bach Choir of Bethlehem, Pa., of whose fine festival I wrote extensively two years ago, will next month give a festival of six days' duration, at which the 'Christmas Oratorio,' the 'St. Matthew Passion' and the Mass in B minor will be given in full, besides five of the church cantatas and the second Brandenburg concerto grosso.

I must postpone a review of the rather extraordinary activity in the orchestral field till my next letter, when I shall have all the facts before me. It may be, too, that something significant may then be said about the future of one or two of these public-spirited enterprises. It is not without the bounds of possibility, deplorable as such a thing would be, that the Chicago organization, which is under the direction of the veteran Theodore Thomas, will be abandoned. An effort is making to raise a fund of 750,000 dollars to ensure its continuance, but the conditions of the subscription do not meet with great popular favour, and considerably less than the required sum has been signed. In the eleven years of the Orchestra's existence its concerts have resulted in an average deficit of 35,000 dollars a year.

H. E. KREHBIEL.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

April 15.

Charpentier's much-famed 'Louise' has at last been given here. As a matter of fact there was more talk about it before the performance than there has been since that event; but this will not in any way affect its world-wide reputation. The composer eschews purely musical effects; he is manifestly in favour of reflective statements of prosaic character; moreover the story is too slight to furnish matter for a piece occupying a whole evening. Thus notwithstanding all the skill displayed by Charpentier, notwithstanding all his finely-cultivated feeling for word-painting, a sense of weariness is produced. The composer himself conducted an admirable performance, and yet the result was disappointing. The impersonation of *Louise* by Frau Schoder-Gutheil is especially worthy of mention.

Works by another French composer, César Franck, long since dead, are heard from time to time here, but without gaining firm footing in our concert life. The Bohemian Quartet has given his Pianoforte Quintet; the Brussels Quartet (Schörg, Daucher, Miry and Gaillard) his String Quartet in D, all the movements of which are based on the same theme; and the Concertverein his

* This performance is referred to on p. 311.

symphonic poem, 'Les Éloides.' Then in former years the Gesellschaft der Musikfreunde gave 'Les Béatitudes,' and Rosé the Trio in F sharp minor—and yet all these without lasting result. The Brussels Quartet, which appeared here for the first time, is strong in the matter of technique, and their magnificent instruments attracted the notice of connoisseurs. They do not, however, interpret music with that spirituality which is so distinctive a characteristic of the Joachim or the Bohemian players.

The young and favourite vocalist, Fräulein Stägemann, daughter of the Leipzig theatre director, whose name is very well known throughout Germany, has achieved a brilliant success. Her voice is not powerful, but it is of extremely pleasant quality, and thoroughly well trained. She sings with taste, and is especially successful in rendering songs of a lyrical character. Dr. Wüllner, who is held in highest esteem in the German Empire, but as yet has not achieved great success in Vienna, offered a most marked contrast. In his two vocal recitals—of which one was devoted to Hugo Wolff, the other to Brahms—he sang in a too obvious, too disjunctive a style; there were many fine effects in detail, but on the whole the result was not satisfactory.

Of other vocalists I must just mention two; as yet they do not enjoy a great reputation, but both give good promise for the future. One is Frau Bricht-Pyllemann; the other, Fräulein Helene Durigo; the former, a native of this city, is an excellent lieder singer, but in Brahms's 'Requiem,' and in Bach's 'St. Matthew' Passion, at the Singakademie and Gesellschaft der Musikfreunde concerts, she gave proof of higher gifts. Fräulein Helene Durigo sings with great earnestness and intelligence. She has a fine contralto voice, and in Brahms's 'Rhapsody,' sung at a concert of the vocal society of railway officials, she astonished her audience. The performance of the Bach 'Passion' (mentioned above) was under the direction of Herr Löwe. The other vocalists were Herr Fenten from Brunswick, and Miss Walker from the Court opera. Interesting was the revival in the orchestra of the *oboe d'amore*, an instrument which, on account of its softer tone, Bach especially preferred in the lyrical portions of his church music.

No monthly report would be complete without including a pianist; so a lady from Warsaw, Catherine Jaczynowska, may be named as having achieved marked success in concertos by Chopin and Schumann; she plays with intelligence and feeling, and her technique is excellent. Finally, the Conservatorium concert deserves mention. The performance, especially of the ensemble numbers, testified on the one hand to the talent of the pupils, and on the other to the ability of the director, Richard von Perger.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

Dr. Lawrence Walker closed his season of Chamber Concerts by the Seventh Concert on the 2nd ult. The performers were Mr. Montagu Nathan (violin), Miss W. Burnett (viola), Mr. Clyde Twelvetrees (violoncello), and Dr. Walker (pianoforte). The principal work performed was Dvorák's Quartet in E flat (Op. 87), which received an intelligent rendering.

Another musical event worth recording has been the inauguration, on the 16th ult., of a fine new three-manual concert organ presented by the family of the late Mr. William Charles Mitchell to the Queen's College. This instrument, built by Mr. Walker, of Bradford, contains forty-one speaking stops and is equipped with all modern improvements. Its capabilities were exhibited to the fullest extent by Mr. Alfred Hollins, the well-known organist of Edinburgh. Miss McKisack, an excellent local singer possessed of a very fine and well-trained alto voice, sang a few well-selected songs. In connection with this handsome gift, the Queen's College authorities have founded a lectureship of music, and appointed Dr. Lawrence Walker to be the first holder of it. The President, Dr. Hamilton, takes a deep interest in this new addition to the College curriculum, and hopes

within no long time to have a fully-endowed chair of music in the flourishing College which is under his care. We wish him every success.

Dr. Ebenezer Prout gave, on the 17th ult., an interesting lecture on the Forty-eight Preludes and Fugues of John Sebastian Bach to a large and deeply-interested audience, invited by the local section of the Incorporated Society of Musicians.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The ninth Halford concert, on March 24, was an important function, for then was introduced for the first time in the provinces the 'Heldenleben' of Richard Strauss. The work had been long in rehearsal, and was admirably performed. The interest it excited was very great, but the music was not unanimously accepted as true art. At the same concert Mackenzie's Overture to 'The Cricket on the Hearth' was produced with success, and Dr. Brodsky gave a fine rendering of Bach's Violin Concerto in A minor. At the tenth concert, on the 7th ult., the 'Heldenleben' was repeated, and the audience was the largest of the season. The work again made a great impression. Elgar's beautiful Variations on an original theme for orchestra, and Beethoven's Concerto in G for pianoforte and orchestra, with Mr. Leonard Borwick as soloist, were the other features of a fine concert. The Halford Concerts Society still lacks adequate support, but they intend persevering, and with so able a conductor as Mr. Halford success must at last crown their efforts.

A concert given to the members of the Midland Institute by the Amateur Orchestral Society late in March deserves notice, inasmuch as it introduced a work by a composer hitherto unknown, I fancy, in England. This was a dramatic overture based on De Musset's poem 'Rolla,' a work of considerable merit, and the composer was Mr. C. E. Pritchard, born in France, and musically educated at the Paris Conservatoire. The performance was conducted by the composer, who was most cordially received. The remaining pieces in the programme—Svendsen's Second Symphony and Spohr's Overture to 'Jessonda'—went well under Mr. E. W. Priestley, acting for Mr. Granville Bantock, who was conducting a performance of Elgar's 'Gerontius' at Wolverhampton that evening.

Another notable event in our musical season was the performance of Elgar's 'Gerontius' by the Festival Choral Society on March 26. The work had been carefully prepared, and everything done to secure a successful and artistic rendering. A picked body of singers formed the semi-chorus and, placed in front of the band, the singers sustained the pitch, and the trying Kyrie went admirably. Throughout the chorus sang splendidly, amply redeeming any shortcomings at the Festival performance of 1900. The vocal principals were Miss Muriel Foster, Mr. William Green, and Mr. Andrew Black. While all did well, to Miss Muriel Foster must be awarded the palm. Dr. Sinclair conducted with consummate skill. The Town Hall was crowded in every part.

The Midland Musical Society gave their annual performance of Gounod's 'Redemption' in the Town Hall on the evening of Good Friday (the 10th ult.), when the building was packed with a most attentive and reverent audience. Of late years the performances had fallen off in quality, but Mr. A. J. Cotton on this occasion retrieved the reputation of the chorus. The principals were Messrs. W. Whitehouse and B. Sanders (narrators), and W. Bennett; Miss Rosina Buckmann, Miss Edythe Draper, and Miss Grace Ivell.

On Tuesday in Holy Week (the 7th ult.), Stainer's 'Crucifixion' was performed at St. Martin's Church under the direction of Dr. W. J. Reynolds, and on Good Friday the same work was given at Wretham Road Church, Handsworth. Other Good Friday performances were Gaul's 'Passion Service,' at St. Augustine's, Edgbaston, and St. James's, Handsworth; Lee Williams's 'Gethsemane,' at Moseley Parish Church; and Mauder's 'Penitence, Pardon, and Peace,' at Moseley Road Congregational Church.

At the Midland Institute School of Music the second annual Wind Instruments Concert was given on the 18th ult. The performers were professors in the School, and the concert was an object-lesson to the students. The concerted pieces were Reinecke's Trio in A minor (Op. 188) for oboe, horn, and pianoforte, and Beethoven's Quintet in E flat (Op. 16) for pianoforte and wind instruments.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The last of the Clifton chamber concerts for the season was given at the Victoria Rooms on the 3rd ult., and attracted a large audience. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). The compositions executed were Haydn's Quartet in G (No. 5); Brahms's Sonata in E (Op. 99) for pianoforte and violoncello; and Christian Sinding's Quintet in E minor for pianoforte and strings. These works were effectively rendered and afforded much gratification. The vocalist was Mrs. Henry J. Wood, who was accorded a cordial reception, and sang charmingly to Mr. Henry J. Wood's masterful accompaniments.

In the second concert of the Bristol North Choral Society, given at the Victoria Rooms on the 4th ult., considerable variety was manifested. The principal works were Mendelssohn's 95th Psalm ('Come, let us sing') and Sir Hubert Parry's 'Blest pair of Sirens,' both of which were nicely interpreted under the direction of Mr. J. Bending. The principal vocalists in the former were Miss L. Gillespie, Mrs. Kenway (a member of the choir), and Mr. Harry Stubbs. Mr. F. S. Gardner was leader of the band, and Mr. C. W. Stear (of the Church of the Holy Nativity) was at the organ.

Rossini's 'Stabat Mater' was the chief feature of a concert given in the large hall of the Blind Asylum on the 10th ult. under the direction of Mr. Augustus Simmons (organist of St. Mary's Roman Catholic Church). The soloists were Madame Eva Hartshorne, Madame Gertrude Barton, Mr. Philip Mahoney, and Mr. Stuart Higgs. The band was led by Mr. E. Jacobs.

The series of Popular Concerts arranged by Mr. C. W. Stear terminated for the season on the 11th ult., when there was a large attendance at the Victoria Rooms. Mr. Harry Darbey (violinist) conducted a suite for strings, his own composition, which was well received, and another production which won favour was Romberg's 'Toy' Symphony. Mr. F. S. Gardner was the leader of the band. The vocalists were Miss Edith Evans and Mr. C. F. Hutchinson. Mr. Stear was conductor, and his pupil, Mr. Bertie Wright, was at the organ.

The Clevedon Philharmonic Society on the 15th ult. gave its Spring concert under the direction of Mr. E. Cook (of Bristol). In the first part Gade's 'Psyche' was rendered, the soloists being Miss Eveline Gerrish, Miss Gretchen Wickenden, Miss Bellevue, Mr. Ernest Peel Law, and Mr. J. W. Davey. The orchestra, composed principally of Bristol players, was led by Mr. F. S. Gardner. The work was nicely interpreted and much appreciated.

The Bristol and Clifton Philharmonic Society gave a concert at the Victoria Rooms on the 18th ult., the first part being a performance of Sterndale Bennett's 'May Queen.' Miss Edith Evans, Miss May Wood, Mr. Henry Pley, and Mr. Montague Worlock were the soloists. Mr. Ernest Lane was the leader of the band, and Mr. Edward Pavey directed the rendering, which was highly creditable.

A large audience assembled at the Victoria Rooms on the 22nd ult., when the Clifton Choral Society gave Sullivan's 'Golden Legend.' The soloists were Madame Conly, Miss Marion Battishill, Mr. T. Child, and Mr. Charles Knowles. Mr. F. S. Gardner was leader of the orchestra, who in the second part of the concert played Wagner's 'Ride of the Valkyries' and Liszt's second Hungarian Rhapsody. The conductor was Mr. F. W. Rootham.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On the 6th ult. the Dublin Orchestral Society gave their last concert. Grieg's 'Peer Gynt' Suite No. 1, Max Bruch's Violin Concerto in G minor (soloist, Herr Adolph Wilhelmj), Wagner's 'Siegfried Idyll,' and Beethoven's Fifth Symphony made up the programme. This Society was started some five seasons ago, and now, owing to lack of funds, has come to an end. An effort to reconstitute it is being made, which it is to be hoped will be successful. The admirable orchestra which Signor Esposito has trained is quite worthy of the support of our local amateurs.

The Orpheus Choral Society, under the conductorship of Dr. Culwick, gave on the 3rd ult. a concert of madrigals, glees, and part-songs. Miss Edith Marks (soprano), Mr. Redfern (flute), and Miss Annie Lord (pianoforte), were the soloists. Miss Constance Greene, a talented amateur, played the accompaniments.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Much that takes place during the waning of the musical season is of vital interest to the musician who justly recognises and values the great work performed by the various Church Choral Societies. Not fashion guides their steps, but love of music for music's sake; and in the growth of these choral bodies and the increased number of participants in their work—prepared for and backed up by the great work done in the schools—lies the real hope of our becoming, in the true sense of the phrase, a musical people. And these societies are, happily, not lacking in encouragement and support. Their congregations and friends rally loyally on their occasions of public performance, and indeed in this respect they are more happily circumstanced than the larger choral organizations. To mention only a few—Grange Parish Church (conductor, Mr. C. H. Hazelhurst, gave Haydn's 'Passion Music' in excellent style; Cowgate United Free Church Choir, with orchestral accompaniment, performed Barnby's 'Rebekah' and the 'Festgesang' of Mendelssohn in most creditable fashion; and the choir of Mayfield Road Church gave a good rendering of 'Judas Maccabaeus.' Mr. I. Grossett deserves the greatest credit for the good work he is doing in connection with Fountainbridge Mission Church, situated in one of the poorest districts. Considering the material of which his choir is composed, the rendering given to Pattison's 'Good Shepherd' and a miscellaneous programme was most praiseworthy. A similar labour in a like neighbourhood is that of Mr. James Dickson's in connection with Greyfriars Mission Church, Grassmarket. The work performed here was Bradbury's cantata 'Daniel'—by no means ambitious music, but quite creditably ambitious in the circumstances. The choir of Morningside Congregational Church showed the results of careful training in their performance of Stainer's 'Daughter of Jairus,' on March 19. An efficient orchestra played the accompaniments and contributed three pieces to the second part of the programme. Mr. Swan Watson was conductor. Another Morningside Church—North Morningside United Free—gave its annual recital on the 7th ult. The chief work was 'Hiawatha's Wedding Feast,' and there was a miscellaneous second part. The concert was given in the church itself—a remarkably fine building, which gave the voices every chance—and the result was an admirable and spirited performance, which reflected great credit on the conductor, Mr. Scott Jupp.

Most important of all the church performances was that of the choir of St. Mary's Cathedral in Haydn's 'Passion Music.' Mr. Collinson obtained a solemn and impressive reading of this beautiful work from both choir and orchestra, and the beautiful building intensified the devotional effect.

The annual concert of Mr. Millar Craig's choir took place on March 31. The choir worthily maintained their traditions by their excellent performance of Cherubini's 'Requiem,' Part II. of Max Bruch's 'Frithjof,' and

Grieg's 'At the cloister gate.' The soloists were members of the choir, with the exception of Mr. Alfred Young, who sang 'O ruddier than the cherry' in spirited and finished fashion. A small orchestra, led by Mr. Waddell, effectively supplied the accompaniments. The Western Choral Society, of which Mr. Gavin Godfrey is conductor, gave Bennett's 'May Queen' and a selection of Scottish part-songs on the 11th ult. This is quite a young Society, but it already sings with much promise. Mr. Moonie's choir repeated their performance of 'The Creation' and 'Hiawatha's Wedding Feast' in the Central Halls on the 4th ult. The large audience seemed to be specially struck by Coleridge-Taylor's lovely work, which must have been a novelty to most of them.

An event of much local interest was the farewell concert, on the 2nd ult., of 'The Harmonists,' a quartet of male singers (modelled on the lines of the Meister Glee Singers) who have largely contributed to the enjoyment of Edinburgh audiences for some years past. It is with regret that we part with this artistic combination, of whose performances refinement and humour were ever conspicuous features. Aided by several local celebrities, they made their adieus in a programme of characteristic excellence. Miss Alice Bell's vocal recital aroused a good deal of interest, and she had the valuable aid of Messrs. Maurice Sons (violinist) and Robert Burnett (baritone). Her voice is a soprano, light but agreeable, and her method and insight are both good. Her songs, which covered a wide range of composers, were generally well sung.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The fourth and last of this season's Halstead-Verbrugghen Chamber Concerts took place on March 23 before a good audience of subscribers and the general public. The programme included Beethoven's String Quartet (Op. 59, No. 3), César Franck's Sonata for Pianoforte and Violin, and Sinding's Quintet in E minor. In the sonata, Messrs. Halstead and Verbrugghen made a distinguished appearance, and in the quartet the ensemble was irreproachable, especially in the slow movement, which was played with charming delicacy.

On March 24 the choir of Claremont Church (Mr. Hutton Malcolm, organist and choirmaster) performed Theodore Dubois's carefully-written but somewhat uninspiring oratorio, 'The seven last words of Christ.' The work, which is set for soprano, tenor, and baritone soloists and chorus, was produced in Paris in 1867, and although frequently performed in France during Lent, has not before been heard in this country. The solo music which forms a great part of the work was well given by Miss Macfarlane and Messrs. Adams and Malcolm, and the members of the choir sang the choruses quite creditably. The performance of the oratorio was preceded by an interesting organ recital which included Guilmant's seventh Organ Sonata.

The Amateur Orchestral Society's concert on March 26 was one of the best we have yet heard from this accomplished body of instrumentalists. The string section of the band, composed largely of young ladies who devote much time to practice, is excellent, and the brass and wood-wind (in which amateur combinations are often defective) are unusually good. The chief number on the programme was Max Bruch's Violin Concerto (No. 1) in G minor, in which the solo part was brilliantly played by Mr. Max Mossel, whose re-appearance in Glasgow was welcomed by a host of old friends. The overture to 'Der Freischütz' and Mackenzie's ballade 'La belle dame sans merci' were especially well played, and the whole performance reflected much credit on Mr. W. T. Hoek, the able conductor of the Society.

The first concert of the newly-formed Hamilton Choral Union took place on March 30, when a very good rendering of the 'Messiah' (Prout's edition) was given under the experienced direction of Mr. T. S. Drummond. On the 7th ult. the Choral Institute in connection with the Young Men's Christian Association gave Mendelssohn's 'Elijah,' under the energetic direction of Mr. R. L. Reid. The chorus, numbering 450 voices, sang with

praiseworthy accuracy and precision, and the accompaniments were effectively played by a capital orchestra supplemented by Mr. Thomas Berry at the organ. In the solo music Messrs. J. F. S. Adams and Charles Tree shared the honours.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Cheltenham Musical Festival Society gave on the 2nd ult. a fine performance of the 'Messiah' at the Winter Gardens. The soloists were Madame Siviter, Miss Susanne Palmer, Miss Bertha Salter, Mr. Charles Saunders, and Mr. R. Radford, the trumpet obbligato in the solo 'The trumpet shall sound' being finely played by Mr. J. Solomon. The band was led by Mr. E. G. Woodward and Mr. Lewis Hann, and under the able conductorship of Mr. Matthews, the rendering of the oratorio gave great pleasure to a very large and representative audience.

During the two years of its existence, the Gloucestershire Orchestral Society has made remarkable progress, both in numbers and in efficiency. Mr. A. Herbert Brewer, with the valued assistance of Mr. W. H. Reed as assistant conductor and instructor, has gathered together a band of amateurs which any man might be proud to direct. The second concert of the Society was given on the 15th ult. in the Shire Hall, Gloucester, before a large and most appreciative audience. The works performed were Schubert's 'Unfinished' Symphony, Sérénade for Strings (Elégie and Valse) by Tchaikovsky, Ambroise Thomas's 'Mignon' Gavotte, Beethoven's 'Egmont' Overture, Vorspiel from 'Hänsel und Gretel' by Humperdinck, and three Bavarian Dances (Op. 27) by Elgar. Mr. W. H. Reed contributed two violin solos, Nocturne (Chopin-Sarasate) and 'Canzonetta' (D'Ambrosio), and the solo vocalist on the occasion was Miss Alice Holländer, who made a very pleasant impression by her artistic singing. Mr. A. W. Vine, organist of Tewkesbury Abbey, proved a careful and sympathetic accompanist.

Miss Edith Lavington, a promising soprano, gave a successful concert at Cheltenham on the 16th ult. at the Victoria Rooms. She sang several solos most intelligently and acceptably, and she was assisted by Miss Hilda Wilson, Mr. H. Lane Wilson, Mr. Herbert Grover (vocalists); Miss Isabel Hirschfeld (pianoforte); and Mr. J. E. R. Teague (violincello); with Mr. James Capener as an efficient accompanist.

At the annual concert of the Cirencester Choral Society on the 14th ult., which is ably conducted by Mr. A. H. Gibbons, organist of the Abbey Church, good performances were given of Bennett's 'May Queen' and Stanford's 'The Revenge.' Mr. E. G. Woodward led an efficient band, and Miss Helen Jaxon, Mr. Eynon Morgan and Mr. H. Miller were the soloists.

The Dursley Choral Society is to be congratulated on the successful concert given at the Victoria Hall on the 15th ult. Mr. A. W. Keys conducted a capital performance of Mozart's Twelfth Mass and Handel's 'Acis and Galatea.' The chorus numbered seventy and there was a small but efficient band. The soloists were Miss Edith Evans, Miss Fanny Stephens, Mr. F. Norcup and Mr. Lightowler. Mr. Keys is encouraged by the result of the concert to continue the good work he is doing in this district.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The predominating feature of the past month has been the activity of the various choral societies. The Liverpool and District Methodist Choral Union on March 31 gave a performance of Mendelssohn's 'St. Paul,' a work which has not been heard here for several years. It is interesting to remember that the first English performance of 'St. Paul' was given in St. Peter's Church (now the Cathedral Church of Liverpool) in 1836, the conductor on that occasion being Sir George Smart. The Union, by its admirable revival at the Philharmonic Hall, added a new lustre to its already excellent reputation. The

chorus work was distinguished by good attack, fine warmth of tone and marked regard and care for the nicenesses of modulation. Mr. Percival H. Ingram who directed deserves no measured praise for the excellently balanced performance. The principals were Miss Maggie Purvis, Madame Alice Lamb, Mr. Trevor Evans, and Mr. Fowler Burton; the leader was Mr. J. W. Collinson, and the organist was Mr. G. E. Collier, whilst the orchestra and chorus numbered 350. I may say that the splendid presentation of Mendelssohn's oratorio has had the effect of directing the attention of some other of our organizations to the work, and next season will probably see more than one Society at work upon it.

On the 4th ult. the Liverpool Welsh Choral Union at the Philharmonic Hall offered a most worthy performance of Handel's 'Samson,' the principals being Madame Bertha Rossow, Madame Juanita Jones, Mr. William Green, Mr. John Henry, and Mr. David Hughes, whilst the conductor was Mr. Harry Evans, of Dowlais. Vigour and brilliance of tone characterized the choral-singing, and the chief vocalists gave of their best. Mr. Vasco V. Akeroyd led the orchestra, and Mr. Robert Harvey was at the organ. The Liverpool and District Baptist Choral Society, which was formed less than six months ago, gave their first performance on March 26. They put forward Gade's 'The Erl-King's Daughter' and Stainer's 'The Daughter of Jairus.' The present numerical strength of the choir is 200, and the balance is nicely adjusted. Enthusiasm was the feature of this first concert, and when that excellent quality is held in a little firmer control the Baptist Society will do still better. Miss Maggie Cook, Miss Edith Randles, Mr. Tom Barlow, and Mr. W. H. Atkinson were the principals. The leader was Mr. J. W. Collinson, the organist Mr. Edward Watson, the accompanist Mr. H. Glynn-Wylie, and the conductor, who has worked industriously for the well-being of this new Society, was Mr. Thomas Rimmer.

On Good Friday the Liverpool Musical Society offered Gounod's 'Redemption,' at St. George's Hall, the artists being Madame Emily Squire, Miss Jessie Rutherford, Miss Edith Leslie, Mr. Henry Plevy and Mr. Charles Tree. The band and chorus numbered 350. Dr. A. L. Peace was at the organ. Mr. J. W. Collinson led the orchestra, and Mr. H. A. Branscombe conducted. A very large audience enjoyed the careful performance. The choir of St. Andrew's Church on March 29 rendered J. H. Maunder's singularly effective cantata 'Penitence, Pardon, and Peace.' Good work was done by all concerned, and Mr. Maunder's composition made a decided impression. The North Liverpool Choral Society, under the direction of Mr. F. J. Routledge, sang Macfarren's 'May Day' on March 26 at the Y.M.C.A. Hall, Foley Street.

The 129th concert of the Societa Armonica occurred on March 27, when, as usual, Mr. Vasco V. Akeroyd directed the orchestra. Richard Strauss's Symphony in F minor (Op. 12) was then played for the first time in Liverpool. The swiftly-changing features of this noteworthy composition were, under Mr. Akeroyd's studious care, done full justice to. Miss Pauline St. Angelo lent distinction to the solo part in Saint-Saëns's Pianoforte Concerto (No. 2) in G minor, and the programme also included the overture to the 'Die Meistersinger,' a number from Elgar's suite 'In the Bavarian Highlands,' and some songs, ably rendered by Mr. Webster Millar.

Mr. Frank Bertrand and Mr. Carl Fuchs put forward an interesting programme at their concert at the College of Music on the 2nd ult., and delighted a large audience therewith. Mr. F. C. Nicholls acted as accompanist. Under the auspices of the University Extension Society a concert devoted to Russian National Music was given on March 31 in the Croydon Street Schools—an interesting occasion which attracted a good audience. Mr. E. Rimbaud Dibdin, whose name is doubtless familiar to readers of THE MUSICAL TIMES, has composed a modest but particularly effective School Cantata entitled 'The Revolt that Failed.' It is written for two-part chorus and soloists, and it was admirably performed on March 26 at the Manor Road Concert Hall, Liscard.

The annual festival of the Welsh Congregational Choir Union took place on March 26, with a vocal strength of 650, all the important Cymric places of worship in the district having supplied their quota. Mr. Hugh Ellis deserves warm praise for the festival choir's training, the singing being characterized by resolution, sharpness of attack, and markedly good modulation. Mr. Harry Evans (of Dowlais) conducted, and Mr. J. E. Roberts was at the organ, the venue being Chatham St. C. M. Church.

Mr. W. B. Brierly gave an interesting chamber concert in the West Kirby Public Hall on the 20th ult., when he was assisted by Mr. Theodore Lawson, Mrs. Brierly, and Mr. G. F. Collinson. Interest centred in the performance (for the first time) of a string quartet by the concert-giver. Mr. Brierly is a musician of no little scholarship, and his work has features of uncommon attractiveness. Miss Bertha Guthrie was the vocalist.

An interesting scheme concerning Irish music is in process of formation, under the auspices of the Liverpool Council of the United Irish League. It is proposed to hold a festival devoted to Irish music early this month, when items illustrating Hibernian harmony from the time of the 15th and 16th centuries to the present day will be put forward by prominent artists and by the new Irish Choir. The prospect is creating considerable interest amongst the large Irish population in and around this city and generally amongst our musical public.

MUSIC IN MANCHESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Though Manchester has had considerably better opportunities than London to make the acquaintance of Dr. Richter's versatile genius as cicerone among the byways of musical art, it was with some astonishment that we saw the announcement of the concert ending with a Strauss waltz, and consisting throughout of dance pieces, that he gave this year, after the close of the regular Hallé series, in aid of the Pension and Benevolent Fund. Weber's 'Invitation,' played according to the Berlioz arrangement, was the best piece in the first part, and the two Slavonic Dances by Dvorák given later were also admirable; but the programme on the whole sounded a little thin. As usual on this annual occasion, there was an immense audience in the gallery, while the so-called 'dress seats' revealed the sad fact that a considerable proportion of the subscribers fail to support the Pension Fund. With this concert the Manchester musical season proper may be said to have closed, though there have been a few later events of special interest, among which the opera recital by students of the Royal Manchester College on March 28 deserves special mention. In Nicolai's 'Merry Wives of Windsor' a very happy selection had been made, and except for the inevitable disparity between the wind and the insufficiently numerous strings, the orchestral performance was good, and the young singers, all present or past students, acquitted themselves admirably. The chief honours fell to Messrs. Fowler Burton and Frank Barker (pupils of Mr. Acton), who as *Falstaff* and *Ford* respectively did full justice to their highly animated parts, which are among the very best examples of the buffo style. An excellent group of representatives for the three heroines was found in Miss Hilda de Angelis Johnson, Miss Ellen Sellars, and Mrs. Webb, who were fully equal to the nimble entries and intricate passage-work of the concerted pieces. An English version of the text had been specially prepared for the performance, which Dr. Brodsky conducted.

On March 27 the Moody-Manners Company revived Gounod's 'Romeo and Juliet' with good stage-craft as usual, and Mr. Manners sang effectively as the *Friar*. The most important event in the following week, when the Carl Rosa Company occupied the Queen's Theatre, was the first performance in England of Giordano's 'André Chénier'—an opera with a story of French Revolution times, pretty strongly resembling 'The Only Way' and other well-known dramas. The music has a certain bustling animation, homage being rendered to Wagner

The best feature of the performance was the *Gérard* Mr. Arthur Deane, who rejoices in the possession of a fine baritone voice.

On the 1st ult. a concert was given in Bolton by the Amateur Orchestral Society that Mr. Andrew Morris founded some twelve years ago. The ambitious programme included the 'Tannhäuser' Overture and a Suite by Rimsky Korsakoff, and these difficult compositions were attacked in a spirited manner, the amateur character of the combination being suggested more by a certain weakness of tone in the strings than by any such faults as dragging and scamping. Another amateur orchestral concert took place at Southport on the 3rd ult. Here the programme, consisting exclusively of modern fanciful pieces, was highly interesting, and the performance under Mr. R. H. Aldridge seemed in some respects almost too good for amateurs, though it was less satisfactory in the two Elgar marches than in the same composer's 'Cockaigne,' Humperdinck's 'Dream Music' (from 'Hänsel und Gretel'), and Tschaikovsky's 'Nutcracker' Suite. Vocal selections well in keeping with the rest of the fine programme were given by Miss Grainger Kerr, with orchestral accompaniment—an unusual feature of amateur concerts in this part of the world—and an audience completely filling the Cambridge Hall listened appreciatively.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

The performance in the Town Hall, Newcastle-on-Tyne, of Handel's 'Israel in Egypt' by the Newcastle and Gateshead Choral Union on March 25 was chiefly remarkable for its magnificent choral display. The sublime double-choruses, which are so prominent a feature of the work, were sung with that steadiness and precision only obtainable in the best trained choirs, whilst for quality of tone and purity of intonation the performance has seldom been equalled in the district. Following the precedent of the Handel Festival of 1804, the oratorio was preceded by the Funeral Anthem 'The ways of Zion do mourn.' The accompaniments were played by the Halle Orchestra, and the soloists were Miss Jenny Taggart, Miss Rane Taggart, Miss Gertrude Lonsdale, Mr. Samuel Masters, Mr. Herbert Parker and Mr. Arthur Lambert. Mr. James M. Preston conducted with remarkable success. The work was repeated in popular form on the 1st ult., with organ accompaniment only, for which Mr. Preston was responsible, the soloists being Miss Esme Etherden, Miss Bertha Salter, and Mr. Henry Blearley, and the conductor Mr. Thomas Wilkinson.

On the 3rd ult. the Hexham Choral Society gave a performance of Spohr's 'Last Judgment' with the assistance of a small orchestra led by Mr. J. H. Beers. The soloists were Miss Mary McDiarmid, Miss Mimi Beers, Mr. D. Gibson and Mr. W. Donaldson Spark. Mr. W. J. Robson presided at the organ, and Mr. R. Seaton conducted.

The Newcastle Postal Telegraph Choral Society gave Mr. S. Coleridge-Taylor's 'Meg Blane' and Spohr's 'God, Thou art great' in the Town Hall, Newcastle, on March 26. The solo portions of Spohr's cantata were sung by Miss Winifred Wynne, Miss Emily Hart, Mr. Edwin Kellett and Mr. William Thornton. Mr. J. E. Hutchinson conducted.

On the same date, in the Mechanics' Institute, Jarrow, the Jarrow Philharmonic Society performed Professor Prout's 'King Alfred,' with Miss Ethel Lovegrove, Mr. Iver McKay, and Mr. John Nutton in the solo parts. Mr. Alfred Wall led the orchestra, and Mr. John E. Jeffries conducted.

Jensen's 'Feast of Adonis' was performed by the Blyth Philharmonic Society in the Alexandra Hall, Blyth, on the 15th ult., under the direction of Mr. Joseph Firth. The soloists were Miss Florrie Roscoe, Miss Lakin, and Mr. Tom Child.

One of the most important musical events of the past month in this district was the performance in the Town Hall, Newcastle, by the Newcastle Vocal Society, on the 2nd ult., of a new sacred cantata, entitled 'The Annunciation,' by Mr. John E. Jeffries, organist of

Newcastle Cathedral. The work contains much effective scoring for both voices and orchestra, and created a most favourable impression, several numbers being enthusiastically applauded. The solos were entrusted to Miss Perceval Allen, Mrs. Fisher Heath, Mr. Henry Blearley, and Mr. Hargreaves Hudson. Mr. J. H. Beers led the orchestra and Mr. Jeffries conducted. The rendering of the new work was in every respect most praiseworthy, and the composer is fully entitled to congratulation both upon the excellence of his composition and the effective manner in which it was produced.

On March 30 the Benwell Choral Society gave a performance of Sterndale Bennett's 'May Queen,' under Mr. J. E. Hutchinson. The soloists were Miss M. Gardner, Miss Jean Miller, Mr. Edwin Kellett, and Mr. N. Laycock. Mr. J. A. Rowell was the accompanist.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The annual performance of the 'Messiah' on Good Friday attracted, as usual, a large audience at St. Andrew's Hall. The principals were Miss Mabel Manson, Miss Edith Nutter, Mr. Henry Frankiss, and Mr. Charles Knowles. The band and chorus numbered 250 performers, and Dr. Bennett conducted.

On Easter Monday a very interesting organ recital was given in Norwich Cathedral by Dr. G. J. Bennett, organist of Lincoln Cathedral. His programme included selections from Bach, Mendelssohn, Wagner, Meyerbeer, Guilmant, Widor, Callaerts, and Wolstenholme. Mrs. Wainwright and Mr. Albert Archdeacon contributed sacred songs.

On the 16th ult. two performances were given at the Cathedral before audiences which filled nave, aisles, and triforia. The Norwich Philharmonic Society and the Norwich Choral Society joined their forces for the occasion. The programme in the afternoon included Sullivan's 'In Memoriam' Overture, Schubert's 'Unfinished' Symphony and 'Song of Miriam,' Sir George Martin's 'Holiest, breathe an evening blessing,' sung unaccompanied with great refinement by the Cathedral choir, and Mendelssohn's 'Hear my prayer' (solo, Miss de Berna). In the evening 'The Creation' (parts 1 and 2) was given. Soloists, Miss de Berna, Mr. S. Hemmings, and Mr. Maitland. Dr. Bennett presided at the organ, Dr. Bates conducted both performances, and Mr. F. W. B. Noverre led the band.

The Yarmouth Musical Society, under the direction of Mr. Haydon Hare, gave a good concert on the 16th ult., when Smart's oratorio 'Jacob' was performed. The principals engaged were Miss Agnes Nicholls, Miss Nellie Cockrill, Mr. J. Reed and Mr. Dan Price, and Mr. C. W. Moss was leader.

Mr. Richard Lowe conducted a very successful concert at St. Mary's Chapel Schoolroom on the 9th ult., when the principal item was F. Cunningham Woods' cantata 'King Harold,' and instrumental music was contributed by Mrs. Carter (pianoforte), Miss Carter (violin), and Mr. Oscar Carter (violincello).

A well-deserved presentation was made on Easter Tuesday to Mr. Walter Lain, organist for the past twenty-one years of St. Stephen's Church, Norwich, which consisted of a purse of gold and illuminated address. The vicar of the parish, the Rev. Dundas Harford, presided and gave an interesting account of former organists of St. Stephen's. Miss Bignold, one of the lady parishioners, made the presentation in felicitous terms, and Mr. F. Oddin Taylor and Mr. F. W. B. Noverre testified to the great ability and zeal shown by Mr. Lain in the discharge of his duties as organist and choirmaster.

Mr. Herbert Walenn, who has been appointed to a professorship at the Royal Academy of Music, is relinquishing the position of violoncellist in the Kruse Quartet, with which he has been so worthily associated since its commencement four years ago.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The West Bridgford Choral Society on March 26, concluded a successful season with a performance, very much above the average, of Coleridge-Taylor's 'Death of Minnehaha.' The solos were undertaken by Miss Edith Serpell and Mr. Haigh Jackson. The chorus and orchestra, in number over a hundred, gave a satisfactory account of themselves, under the direction of Mr. J. B. Lyddon.

The Stapleford Choral Society rendered Mendelssohn's 'St. Paul' on March 31. The artists were Miss Gertrude Crisp, Miss Eunice Paulson, Mr. Killingley and Mr. Harry Reynolds. Mr. Wyatt presided at the organ and Mr. George Spence conducted.

The last orchestral concert of the season in Nottingham was given by Mr. Arthur Richards on the 4th ult., when he was assisted by a group of some forty local performers. The programme was decidedly ambitious, containing Schubert's 'Unfinished' Symphony and Beethoven's C minor Pianoforte Concerto, with Miss Alice Hogg as soloist. The highest credit is due to Mr. Richards for the careful and artistic performance of a trying programme, and Madame Annie Norledge, the vocalist, rendered her songs, with orchestral accompaniment, with keen artistic feeling.

Within the last few weeks good musical work has been done in various Nottingham churches—'St. Paul' (Mendelssohn) at the Tabernacle, 'Hymn of Praise' (Mendelssohn) at Shakespeare Street Free Church, 'Crucifixion' (Stainer) at St. John's Church, and the new 'Passion' (Varley Roberts) at St. Thomas's Church.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Mendelssohn's 'Christus' and Stainer's 'Crucifixion' furnished scope for Easter tide musical activities at St. John's Church, Ranmoor, where Mr. J. C. V. Stacey has for a number of years done much for the cause of music in that pleasant suburb. A performance of Handel's 'Judas Maccabaeus' at Wycliffe Congregational Church on the 6th ult., furnished another instance of the popularity of oratorios in church. At Ecclesfield on the 14th ult., the concert given by the Instrumental Society under Mr. Thomas Brameld proved how earnest and intelligent musical effort can do valuable work in rural districts—Mozart's 'Parisian' Symphony, Weber's 'Der Freischütz' Overture, and works of similar calibre, indicate the musical progress out Ecclesfield way.

On the 20th ult. the Sheffield Male Glee and Madrigal Society gave a concert in the Montgomery Hall, under the direction of Mr. J. A. Rodgers. The programme included glees, madrigals, and part-songs by Netherclift, Carnall, Mackenzie, Schumann ('Battle Song'), and Percy Pitt ('Sunset'). Lane-Wilson's song cycle 'Flora's Holiday' was sung by Miss Margaret Cooper, Miss Ada Freeman, Messrs. W. Burrows and A. Muscroft. Miss Dorothy Peck (pianoforte) and Mr. John Peck (violin) performed Beethoven's 'Kreutzer' Sonata. On the same evening a wind instrument Chamber Concert was given in the Assembly Rooms, Rotherham, under the direction of Mr. Duffield, when Beethoven's Quintet (Op. 16) for pianoforte and wind instruments, Pauer's Quintet (Op. 44), Duncan's Quintet (Op. 38), and a Quintet by Barthe (flute, oboe, clarinet, horn, and bassoon) were performed.

The closing days of the month brought a pressure of musical fixtures. A 'Prout' programme, given in the Albert Hall by the Brincliffe Musical Society on the 21st ult., was one of the most interesting. The Professor conducted a long list of his compositions, chief among which were the Symphony (No. 3) in F major, Suite de Ballet (Op. 28), and the Triumphal March from 'Alfred.' The Pianoforte Quintet in G major, and a Romance in F major for pianoforte and violin (Professor Prout and Mr. J. H. Parkes) were also included in an excellent scheme. Miss Nellie Chisholm and Mr. J. Lycett were the vocalists.

Dr. Coward's 'King's Error,' by the Attercliffe Sunday School Union; 'Elijah,' by the Walkley Musical Society; Stanford's 'Voyage of Maeldune,' by the Sheffield Amateur Musical Society (conductor, Mr. F. Schollhammer); and the début of the St. Barnabas Choral Society (under the direction of Mr. C. Bruster) in Mendelssohn's 'As the hart pants,' were all events which took place too late in the month for detailed reference in this letter.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The Hanley Glee and Madrigal Society, under the skilled conductorship of Mr. S. Garner, produced on March 26 a new cantata by Mr. A. R. Gaul, Mus. Bac. (Cantab.), entitled 'The Prince of Peace.' The Victoria Hall was well filled by an audience who gave enthusiastic evidence of their approval of Mr. Gaul's music and the manner in which it was performed. The chorus and band numbered 350 performers, and Mr. A. R. Jackson presided at the organ. The opening section of the work proclaims the existence of the Almighty, but the usual prelude is dispensed with, avowedly from a deep sense of awe and reverence. After three strokes of the drum, two themes are announced standing respectively for 'Peace' and the 'Trinity Creed,' both of which weave themselves into the texture of the work. The Peace motif is melodious and suggestive, and the Creed theme consists of three notes of the diatonic ascending scale. The first section comprises baritone solos, with succeeding choruses representative of 'Jehovah,' 'The Word,' and 'The Spirit,' and closes with a soprano air of prophetic allusion. Following this, Jesus is depicted on the Mount, and the Divine Sermon is the subject of succeeding numbers. Then the choir have a chorus of reverential beauty, 'Never man spake like this man,' and a further number 'Lo! this is our God,' which in perfection of enunciation and nicety of expression showed the choir at a very high level indeed. The scene is now changed, and 'Jesus sitting by the sea-side' is a beautiful contralto solo, with an orchestral accompaniment designed to convey the impression of the ripple of a calm sea. The work proceeds with the parable of 'The Prodigal Son,' and when the Prodigal's distress is complete, an invitation to 'Return, O Wanderer' is dimly heard from an invisible quartet, and on his return and reception the chorus assert that 'They began to be merry.' A striking feature follows in the form of a delightfully instrumented Eastern dance, which in itself is sufficient to enhance Mr. Gaul's reputation. The first part closes with a soul-stirring chorus 'Thou art the King of Glory.' 'The Good Shepherd' is the theme of the second part, introduced by a pastoral intermezzo, followed by a duet for soprano and contralto 'The Lord is my Shepherd,' which is one of the gems of the cantata. The following numbers, including the final chorus 'Praise and extol,' are musically and full of interest. Throughout, the singing was characterized by brilliant attack, perfect accuracy and complete control. The sopranos must be awarded the palm for a splendid night's work. The instrumental parts received an excellent rendering. The principals were Madame Sobrino, Miss Edna Thornton, Mr. C. Saunders, and Mr. Ffrangcon Davies, and all acquitted themselves admirably. The outstanding feature of the performance, however, was the superb choral singing, and the choir and conductor received a very high compliment from the composer, who came forward to acknowledge the plaudits of the audience.

The Stafford Choral Union, under the conductorship of Mr. Drury, gave a good performance of Handel's 'Judas Maccabaeus,' with orchestral accompaniment, on March 31.—On Wednesday in Holy Week, the 8th ult., the choir of St. Mary's Collegiate Church, Stafford, gave an excellent rendering of Stainer's 'Crucifixion,' under the conductorship of Dr. E. W. Taylor, the organist and choirmaster of the church. Mr. A. Heath presided at the organ, which was supplemented by a string band.

MUSIC IN YORKSHIRE.
(FROM OUR OWN CORRESPONDENT.)

YORK.

The doings of the York Musical Society furnish one of the many phases of musical activity in the city which owe so much to the well-directed enthusiasm of Mr. Noble, the organist of the Cathedral. Though it was a work as hackneyed as 'Elijah' which was given on March 31, it afforded an exceedingly good illustration of what Mr. Noble can accomplish. His chorus is, of course, entirely amateur, his orchestra very largely so; but he has the indefinable power of communicating his enthusiasm to all who perform under his direction, and one is constantly possessed by the notion that they are playing or singing not only their best, but a great deal better than one has any reason to expect of them. The *Elijah* was Mr. Ffrangcon Davies, whose reading of the part is so highly individual and dramatic that to accompany him is no mere hum-drum task, and the difficulty was heightened since he was too unwell to appear at rehearsal. The closeness and sympathy with which he was accompanied was therefore all the more worthy of praise, and afforded abundant proof of Mr. Noble's practical musicianship. The materials at his command are generally speaking not equal to those available in the large manufacturing towns of the West Riding, so that it means much when one is able to style this performance a really brilliant one. The other principal parts were taken, in all cases very efficiently, by Miss Atherden, Miss Lakin and Mr. Saunders. It is a common complaint that English conductors, owing to their few chances of practice in orchestral music, show far less sympathy with and power over the band than the chorus, but Mr. Noble, who has had some experience with his 'York Symphony Orchestra,' seems able to make the most of both. The freedom and expressiveness of his conducting, the care with which he attends to every detail, and the presence of mind with which he wards off the chance of disaster, are the chief elements in his success. He has the limitations of his temperament, and one feels them most in music sombre or plaintive in character, for he is most at home in what demands briskness and vigour of expression; but he is so genuine a musician that objections to his interpretations can rarely, if ever, go beyond the expression of a personal feeling. He only wants the opportunity to go much farther in this difficult and important sphere of his many-sided labours. If I have dwelt at some length on this performance it is because the good work being done by Mr. Noble at York justifies a somewhat extended notice of a praiseworthy achievement.

The opening of the organ in York Minster is recorded on p. 302.

LEEDS.

The most interesting thing that has happened at Leeds is the introduction of Handel's *Passion Music*—the later one, written in 1716—at a Holy Week service at St. Chad's Church, Headingley, on the 7th ult. The abridged version was of course used, and the performance by the choir of the church, accompanied only by the organ, was interesting, and, in spite of awkward comparisons with the undoubtedly finer and more sincerely felt music of Bach, proved to be distinctly effective. The organist of St. Chad's, Mr. H. P. Richardson, was chiefly responsible for the performance, and it is worthy of note that to him we have owed during the past season two revivals of seldom-heard Handelian works, the former, Handel's 'St. Cecilia Ode,' having been recorded in the March number of THE MUSICAL TIMES. It is only fair to add that he has the encouragement of an erudite musician in the vicar, the Rev. W. H. Stables, who is a graduate in music as well as in arts. On the preceding evening the 'St. Matthew' *Passion music* was given at the Leeds Parish Church, where it has been made familiar by many years' use. Under the direction of Mr. Alfred Benton, who was at the organ, it was given with admirable effect, with a precision remarkable in the absence of a conductor, and with a genuine feeling of reverent earnestness quite

in keeping with the music and its theme. On March 25 the Leeds Choral Union, also under Mr. Benton's direction, gave a performance of Parry's 'Song of Darkness and Light,' which since the last Leeds Festival has been as much in vogue as so beautiful and thoughtful a work deserves. As at the Festival, and at a recent performance at Halifax recorded last month, Miss Agnes Nicholls was the soloist, and gave intense pleasure by her highly sympathetic singing, while the powerful chorus, which has just been honoured by two invitations to sing in London, was heard to advantage.

On the 4th ult. the Philharmonic Society gave an extra concert, at which 'Elijah' was performed. Much of the interest lay in the fact that only local resources were 'tapped'; band, chorus, and principals being alike derived from the immediate district. The soloists were Mrs. James Wilson, Miss Enid Grimshaw, Mr. T. Coates, and Mr. H. Parker, a generally efficient quartet. The chorus was excellent, and the orchestra, though quite inadequate in numbers to balance so powerful a chorus, was otherwise more than equal to its work. Mr. H. A. Fricker conducted with capital spirit and good effect.

DEWSBURY.

Mr. Fricker also conducts the Dewsbury Choral Society, which gave on March 24, under his direction, a remarkably fine performance of the 'Triumphlied' of Brahms, a work that taxes the powers of the best choruses. It was sung with just the spirit of jubilation and the sustained power demanded by the music, and made a very marked effect. Beethoven's Second Symphony and Mr. Arthur Hervey's bright 'Youth' Overture were also included in a generally interesting programme.

At Harrogate, on March 27, the Choral Society gave an artistic performance of Dvorák's 'Stabat Mater,' well conducted by Mr. C. L. Naylor, who gave a sympathetic reading of the beautiful music.

Foreign Notes.

BERLIN.

October 1 is the competition day for the two Mendelssohn scholarships of 1,500 marks each: one for composition, the other for executive artists. At the same time the interest on the capital sum of 30,000 marks,—the gift of Herr Ernst von Mendelssohn-Bartholdy, and the bankers Robert and Franz von Mendelssohn—also certain accumulations of interest, will be divided. The scholarships and the interest grants will be bestowed on deserving pupils of training institutions throughout Germany subsidized by the State, irrespective of age, sex, religion and nationality.

The programme of the Ninth Symphony Concert included only two works: Beethoven's 'Pastoral' and Liszt's 'Faust' Symphony, admirable performances being given under the direction of Felix Weingartner. Up to now Berlin has not been favourable to Liszt the composer, but in addition to 'Faust' the 'Dante' Symphony has recently been given, while the B minor Sonata and the 'Dante Fantasie-Sonate' have also been heard, the former several times. It seems as if there were a reaction in Liszt's favour. A writer in the *Allgemeine Musik Zeitung* recalls the composer's prophecy, 'My time will come.'

COLOGNE.

Herr Steinbach commenced his duties as director of the Conservatorium on March 1, but owing to previous arrangements two Gürzenich concerts subsequent to that date were conducted by Felix Mottl and Richard Strauss respectively. At one of the two Richter concerts Dr. Elgar's Orchestral 'Variations' were performed with marked success.

GRENOBLE.

M. J. de Beylié, president of the executive committee for the centenary of Hector Berlioz, states that the scheme is not fully settled. Anyhow there will be the

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inauguration of the Berlioz statue, the work of the sculptor M. Urbain Basset, a native of this city, and performances of works by Berlioz on August 16 and 17. It has been further decided to publish an album containing special articles on the composer, his life and works, by distinguished musicians, musicographers and critics.

LILLE.

The municipal Grand-Théâtre was destroyed by fire on the 5th ult. The performance—the last of the season—ended about midnight, and within half-an-hour the building was enveloped in flames. There was no loss of life, but the director, M. Bourdette, is said to have sustained a loss of 60,000 francs for costumes and decorations hired by him and not insured. Among the ruins was found the broken bust of Lalo which was inaugurated last year.

MARSEILLES.

Beethoven's Nine Symphonies have been given here under the able direction of M. Viardot. The soloists in No. 9 were Mmes. Charlotte Lormont and Charlotte Melno and MM. Challet and Dantu of the Chevillard Concerts. Richard Strauss paid a visit here in March with his Berlin Orchestra, on which occasion the programme included two of his works: 'Aus Italien' and 'Tod und Verklärung.'

PARIS.

M. Gailhard, after a hearing of M. Vincent d'Indy's 'L'Etranger' at Brussels, has decided to give the work at the opera house next season. M. Ernst Reyer remained in Paris longer than he intended in the hopes of hearing Jean de Reszke in 'Siegfried.' The Fates however proved unpropitious, and as it was doubtful whether even under favourable circumstances the eminent tenor would be sufficiently recovered from his attack of influenza to appear in that opera at Easter, the veteran composer returned to his estate near Marseilles.

The *Neue Zeitschrift für Musik* in an article on the thirtieth anniversary of the foundation of the Colonne concerts states that at the 808 concerts which had been given up to that time, 267 composers were represented: 129 French, and 138 foreign. The following comparative list of performances is interesting:—Berlioz, 448; Beethoven, 374; Wagner, 366; Saint-Saëns, 338; Mendelssohn, 169; Massenet, 166; Schumann, 136; but Mozart only 108!

Eduard Grieg, who has been concert-touring, conducted the Colonne Concert at the Châtelet on the 19th ult. The programme included his Overture 'Autumn,' the Pianoforte Concerto (with M. Raoul Pugno as soloist), the 'Peer Gynt' suite, 'Vor der Klosterporte' for soli, female chorus, and orchestra, also songs rendered by Madame Gulbranson.

VERSAILLES.

The body of Augusta Holmès has been moved to its last resting place in her father's vault. There was a service at the Saint-Louis church, Dr. Saint-Saëns presiding at the organ. The composer has bequeathed six portraits of herself to the Versailles Museum; three (in pencil, pastel, oil) by Huet; two (in pastel) by Foureau; and a large one, *en pied*, by Jacquot.

WEIMAR.

An interesting Bach festival was held at Weimar on the 6th ult. in the Stadtkirche to commemorate April 8, 1703, the day on which Bach entered upon his duties here as Hofmusicus. The programme commenced with the organ 'Passacaglia.' Professor Joachim played the Violin Concerto in A minor in a masterly manner. The Orchestral Suite in D major was performed by the Court Theatre band, under the direction of Capellmeister Krzyzanowsky, and choruses were also sung.

ROYAL ACADEMY OF MUSIC.—The following awards have been made: The Sternfeld Bennett Prize and the Louisa Hopkins Memorial Prize to Rosamond Ley (of London); the Charles Mortimer Prize to Felix Swinstead (of London).

Obituary.

We regret to record the sudden death, on Easter Eve (the 11th ult.) of a musician well known to many of our readers—FREDERICK ALEXANDER MANN. He was the eldest son of a prominent musician of Norwich, Mr. Henry James Mann, and was born in that city, March 23, 1844. Very early in life he made for himself a reputation as a violinist, having been taught by his father, and so great was his ability that he was spoken of as a Norwich Paganini. He became a Cathedral chorister at ten years of age, under the famous Dr. Buck, and thenceforth gave his attention wholly to vocal work. When his voice broke he was accepted as an articled pupil by Dr. Buck, and assisted in the active work of the Cathedral. About 1865 he left Norwich to undertake the duties of organist, &c., of the parish church of Wisbech. He subsequently became organist of the parish church, Lowestoft; he threw his whole heart into the development of musical ability in that district, and led an extremely active life as teacher, organist, and conductor, doing excellent work in all capacities. About fifteen years ago he accepted the position of director of the music at Dr. Stephenson's Home, Bonner Road, London, and it is quite impossible to over-estimate the importance and extent of his work in that splendid institution. He was beloved by all who knew him, particularly so by the members—past and present—of his own choir, and it must have been deeply gratifying to those he has left behind to witness the sincere sympathy and grief of the many loving friends who assembled around his coffin in the beautiful chapel he loved so much and in which he had laboured so long. It would be impossible to hear or to assist at a more impressive service than that of Thursday afternoon, April 16, and nothing more fitting could have been devised as the last token of respect to one who had worked so earnestly in the sacred cause of all that is good in music. The late Mr. F. A. Mann was a brother of Dr. Mann, organist of King's College, Cambridge.

The seventh Feis Ceoil, or Irish Musical Festival, will be held in Dublin on the 18th, 19th, 20th, 21st, 22nd, and 23rd of this month, in the Antient Concert Rooms, and, by kind permission of the Senate, in the Royal University. Of the six previous Festivals, four have taken place in Dublin and two in Belfast. Amongst a wide assortment of competitions there is that for Commercial Choirs, amongst whose ranks 'sleeping partners or shareholders are not eligible to compete'; one for a full orchestra of not less than twenty-five players; and several particularly interesting special competitions in National music, amongst which are playings on the small Irish harp, the pipes, &c.

The Lower Rhine Music Festival will be held this year at Aachen on the 31st inst., and the 1st and 2nd prox., under the direction of Professor Eberhard Schwickrath and Hofkapellmeister Felix Weingartner. The programmes include Beethoven's Mass in D and Seventh Symphony (first day), and Berlioz's 'Symphonie Fantastique' and 'Faust' (second day). For the last day of the Festival there is promised a miscellaneous selection e.g., Bach's Church Cantata 'O Light everlasting,' Liszt's 'Mazeppa' Symphony, Weingartner's 'Das Gefilde der Seligen,' &c.

Mr. William Pountney, who sang at the Birmingham Musical Festival in 1846 (when 'Elijah' was produced) and on every subsequent occasion (save one) since, has gained admittance into the chorus for this year's music-making. We understand that the examiner tried Mr. Pountney's bass voice from lower D to upper F and said it was most satisfactory. This length of service is in the nature of a record, and Mr. Pountney is to be heartily congratulated on the conservation of his vocal powers.

Mr. Cuthbert Hadden is writing the volume on 'Chopin' for Messrs. Dent's series of 'Master Musicians.' The book will include some personal reminiscences of the composer, contributed by an old pupil who also heard him play in Glasgow during his visit to Scotland.

Country and Colonial News.

BRIEFLY SUMMARISED.

BASINGSTOKE.—An interesting lecture was given in the Schoolroom, Countess of Huntingdon's Connection, on the 21st ult. by Mr. W. H. Liddle, on 'Mozart and his works.' The choir sang the three choruses from 'King Thamos' under Mr. Liddle's direction. Excerpts from 'Figaro,' 'Don Juan,' and 'The Magic Flute,' were finely sung by Mr. P. Downland Jones, and the duet Sonata in C was played by Messrs. J. E. C. and G. E. Liddle.

BECKENHAM.—Mendelssohn's 'Elijah' received an excellent rendering at the hands of the Congregational Church Choir, in Crescent Road Hall, on March 25. Mr. J. W. Lewis conducted admirably, and had a responsive body of singers and instrumentalists under his control. Miss Edith Patching, Miss Jessie King, Mr. Frank Tebbutt, and Mr. Arthur Walenn were the soloists, and valuable assistance was rendered by Mrs. R. W. Rudd, Mrs. W. E. Harris, Mr. G. A. Seaton, and Mr. G. Cowen.

BISHOP'S STORTFORD.—On March 30, Mr. A. E. Hull read a paper on 'Form or design in music,' with musical illustrations contributed by Mrs. W. B. Gerish, Mr. T. A. Barrett, and a string quartet, of which the players were the Misses M. and K. Mardon, Mr. A. E. Hall, and Mr. D. A. Mardon.

BLACKBURN.—At a concert given by the St. Cecilia and Vocal Union in the Exchange Hall on the 2nd ult., the evening opened with an impressive rendering of Chopin's Funeral March in memory of the Society's late conductor, Mr. J. H. Rooks. Mr. T. Dyker Bird, who had been selected to fill the void thus created, conducted from an ordinary music-stand placed in the orchestra, the conductor's chair and desk proper being conspicuously vacant, and the audience, orchestra, and choir standing. This was followed by a very effective performance of Coleridge-Taylor's 'Meg Blane,' much to the enjoyment of the audience. The chorus themselves were delighted with the work, and their enthusiasm at rehearsal was unbounded. Miss Gertrude Lonsdale was the solo vocalist.

BOMBAY.—The Philharmonic Society gave a very successful concert in the Town Hall on March 31. Coleridge-Taylor's 'Hiawatha's Wedding Feast' was performed, the solo being well sung by Captain Kendall. The band of the Oxford Light Infantry came from Poona to assist. The chorus was very good, and under Mr. Faulkner's skilful and careful training an excellent result was achieved.

BRIGHTON.—On the Tuesday in Holy Week Dr. Varley Roberts's 'Passion' was sung at St. Michael's, Brighton, under the direction of Mr. E. Stephenson, organist and choirmaster of the church, and Weber's Mass in E flat formed part of the service music on Easter Day.

BURY ST. EDMUNDS.—The Athenaeum Oratorio Choir gave a commendable performance of Mendelssohn's 'Elijah' on March 26. The principal soloists were the Hon. Mrs. Julian Clifford, Miss Marion Broom, Mr. Joseph Reed, and Mr. John Browning. The chorus of 120 voices, which sang with admirable spirit, expression and attack, were well supported by an orchestra of thirty performers. Mr. A. Oliver Lusher, who conducted, is to be congratulated upon the great success attending the achievements of his forces.

CHELMSFORD.—The Musical Society gave the second concert of its twenty-first season in the Corn Exchange on March 31, before a large audience, when Spohr's 'Last Judgment' and Mendelssohn's 'Hymn of Praise' were admirably rendered by a chorus of eighty voices and an orchestra of forty. The soloists were Miss Maggie Davies, Miss Grainger Kerr, Mr. Harold E. Wilde, and Mr. Mansell Lewis. Mr. G. H. Wilby was principal violinist and Miss Dixon accompanist. Mr. F. R. Frye conducted.

CHELTENHAM.—At All Saints' Church on March 22 a new cantata 'The Wedding Feast,' by Rev. George Gardner, vicar of the church, was performed. The scholarly and melodious work received a worthy interpretation from the chorus and orchestra. The soloists were Miss Alice Crawley, Miss Irene Rae, Mr. Grieve, and Mr. King. Mr. Grainge presided at the organ, and the composer conducted.

COVENTRY.—Performances of Dr. Basil Harwood's 'Inclina, Domine,' produced at the Gloucester Festival in 1898, and Mendelssohn's 'Hear my prayer,' were given at Holy Trinity Church on March 26, under the direction of Mr. Percy Hughes. Miss Ethel Holmes (soprano soloist), Mrs. Herbert Hill (pianoforte), and Mr. C. H. Moody, of Ripon Cathedral, rendered efficient aid as organist.

EAST HAM.—Handel's 'Messiah' was given by the Vocal and Orchestral Society on the 10th ult. at the New Town Hall. The work received a very creditable rendering under the conductorship of Mr. F. W. Long. The principal vocalists were Miss Emily Davies, Madame Edith Hands, Mr. Henry Turnpenny, and Mr. Montague Borwell. Mr. Bernard Long was at the pianoforte, and Mr. T. Davies led the orchestra.

FROME.—Mr. T. Grant's twenty-fourth annual concert took place in the Market Hall on the 13th ult., when selections from Haydn's 'Creation' and Rossini's 'Stabat Mater' were admirably rendered by a chorus of one hundred, and a band of fifty performers. The soloists were Madame Ada Patterson, Miss Lily White, and Mr. H. Gardiner. Mr. T. Grant conducted.

GRAHAMSTOWN, CAPE COLONY.—Mrs. W. Deane (Miss Grace Batchelder) gave a lecture upon 'Schumann and his Pianoforte Works,' on March 12, before the members of the Grahamstown Athenaeum. Mrs. Deane played as illustrations the 'Papillons' (Op. 2), 'Carnaval' (Op. 9), and the 'Etudes Symphoniques' (Op. 13).

GRAVESEND.—On March 25 the Orchestral Society gave a concert in the New Public Hall in aid of the Gravesend Hospital. Selections from Haydn, Beethoven, Schumann, &c., were given. Vocal solos were artistically rendered by Miss Winifred Marwood, Mrs. Firth, and Mr. Montague Borwell. Mr. C. Burrows Moss accompanied, and Mr. Howard Moss conducted.

GRIMSBY.—An enjoyable musical service took place at the parish church on the 5th ult., when Spohr's 'Last Judgment' was sung by an augmented choir of seventy voices, accompanied by an orchestra. The choruses were given with precision, expression, and spirit, under the skilful conductorship of Mr. J. Forbes Carter. Miss S. E. Bennett and Miss Wyld were at the organ and pianoforte respectively.

GUERNSEY.—Very successful performances were given by the Guille-Allès Choral Association at their annual concerts on March 31 and the 1st ult. The programme included Verdi's 'Requiem,' of which a really excellent rendering was given, the chorus especially distinguishing itself in a manner that showed that they had made a most careful and earnest study of this difficult choral work. Bridge's 'The Flag of England' and the 'Messiah' completed the programmes, in both of which the chorus again sang well. The principal vocalists were Miss Ethel Lovegrove, Miss Bessie Grant, Mr. Gwilym Richards, and Mr. Charles Copland. Mr. John David conducted.

HASTINGS.—On the 15th ult., the Hastings and St. Leonards 'St. Cecilia' Musical Society gave a highly satisfactory concert in the Public Hall, when Smart's 'The Bride of Dunkerron' was performed, with Miss Amy Sargent, Mr. Charles Ellison, and Mr. Harry Vidler as soloists. The chorus and orchestra, led by Mr. Val Marriott, numbered about 200 performers. Mr. Herman Brearley conducted with his usual ability.

LEIGHTON-BUZZARD.—On the 5th ult. Mendelssohn's 'Christus' was rendered in All Saints' Church by the choir, with orchestral accompaniment. Mr. C. R. Turner presided at the organ, and Mr. G. A. Hardesk conducted.

LEVEN.—Handel's "Judas Maccabæus" received a capital rendering by the Leven Musical Association, in the Town Hall, on the 2nd ult. The soloists were Miss Sara Maconochie, Madame Annie King, Mr. Henry Beaumont, and Mr. Ballard Brown. Mr. James A. Crapper conducted; Miss Kirkby accompanied on the pianoforte and Mr. Rowland Hill presided at the organ. The singing of the chorus was excellent.

MARLBOROUGH.—The Marlborough Choral Society gave its annual concert on March 24, under the able conductorship of Mr. W. S. Bambridge, when Elgar's "Banner of St. George" and Stanford's "Last Post," together with choruses from "Acis and Galatea," were excellently rendered by the band and chorus of one hundred performers. The solo vocalists were Miss Grainger Kerr (who was received with much enthusiasm), Mrs. H. R. N. Ellison, and Miss Edith Crick.

PERSHORE.—On Good Friday an excellent rendering of "The Passion of our Lord" (Schütz) was given in Pershore Abbey by the Abbey Choral Society, under the conductorship of Mr. Charles Mason, organist and choirmaster. The soloists were Mr. W. Adams, Mr. F. Ball, of the Abbey Choir, and Mr. F. Lightowler, of Worcester Cathedral. The choruses were excellently given, being especially praiseworthy for balance of tone and unanimity of attack. The choristers—fifty in number—deserve all commendation for the standard of interpretative excellence they have maintained during the season.

REDHILL.—The eleventh annual symphony concert given by the Redhill Society of Instrumentalists took place on March 24 in the Market Hall. Works by Haydn, Chopin, Wagner, Tschaikovsky, and Parry were included in the programme, and received excellent interpretation under the baton of Mr. H. Graves, the honorary conductor. The vocalists were Miss Marie Narelle and Mr. W. F. L. Butcher, and two clever pianoforte solos were given by Miss Mabel Rutland.

RUTHIN.—The Ruthin Choral Society (band and chorus of 120 performers) gave a capital rendering of Handel's "Judas Maccabæus," in the Town Hall, on the 16th ult. The artists included Miss Lillie Wormald, Miss Phyllis Raymond, Mr. J. Furness Williams, and Mr. Charles James. Miss F. E. Elliott presided at the pianoforte. Mr. Horace Haselden led the orchestra, and the whole was under the conductorship of Mr. W. A. Lloyd, who is to be complimented for the institution of the Society and its admirable performances.

SANDWICH.—The Sandwich and District Choral Society brought their season to a close by two performances of Mendelssohn's "Elijah" on the 2nd and 5th ult. at St. Mary's Church. The choruses were admirably sung, and the rendering of the music reflected nothing but the highest credit upon the conductor, the Rev. C. Dudley Lampen. The soloists were Miss Edith Markwell, Madame Ada Bell Kempton, Mr. Seth Hughes, and Mr. F. Aubrey Millward. The Society is to be congratulated on the excellent work it is doing to cultivate a taste for good music in this part of Kent.

SHORTLANDS (KENT).—A successful concert was given at the Bell Hotel on the 3rd ult. by the Shortlands Orchestral Society, with Mr. C. H. Vennin as conductor. The programme included Overtures by Schubert, Rossini, and Cherubini. Some very effective solos were contributed by Miss Katie Smith, Mr. Mandeno Jackson, and Mr. G. J. Penny (violin), interspersed with recitations by Madame A. Brunel. Miss May Butler and Miss Ethel Vennin accompanied.

SMETHWICK.—The recently-formed Choral Society in connection with the Congregational Church gave their second sacred concert on March 30. The works performed were Spohr's "God, Thou art great," Sullivan's "Festival Te Deum," and a selection from Mendelssohn's "Elijah." An excellent rendering of each was given, the chorus, numbering sixty-five, singing with precision and

due regard to expression under the conductorship of Mr. W. J. Peters. The solos in Sullivan's "Te Deum" were sung by Miss Nellie Finch.

SOUTHPORT.—The Southport Orchestral Society gave their third subscription concert of the sixteenth season on the 3rd ult. to a crowded audience. The orchestra numbered seventy, and the following interesting programme was performed under the conductorship of Mr. R. H. Aldridge:—"Danse Nègre" from "African Suite" (Coleridge-Taylor), Overture "Cockaigne" (Elgar), Dream Music from "Hänsel und Gretel" (Humperdinck), "Nutcracker Suite" (Tschaikovsky), and two military marches, "Pomp and Circumstance" (Elgar). Miss Grainger Kerr was the vocalist.

STOURBRIDGE.—The eighty-fourth concert of the Stourbridge Concert Society took place at the Town Hall on the 6th ult. The programme consisted of Coleridge-Taylor's "Death of Minnehaha" and the Violin Concerto and Symphony in C minor of Beethoven. The choruses in "Minnehaha" were rendered with great feeling and expression, and the solos were well given by Miss May Melley and Mr. Sidney Stoddard. Miss Margaret Holloway gave an excellent performance of the Beethoven Concerto, and the band not only rendered valuable aid in all the accompaniments, but gave a capital performance of the Symphony. Mr. George Halford conducted with his well-known ability.

TUNBRIDGE WELLS.—The Vocal Association, at their thirty-third annual oratorio concert on March 25, gave, in the Great Hall, a very good rendering of Mendelssohn's "St. Paul." The chorus sang with precision and great expression; the orchestra, led by Mr. W. A. Easton, played with delicacy and refinement. The soloists were Miss Maggie Purvis, Miss Margaret Thomas, Mr. Henry Turnpenny, and Mr. Daniel Price. Mr. W. W. Starmer conducted.

WATCHET.—The Watchet and Dunster Choral Societies gave a very creditable performance of Van Bree's "St. Cecilia's Day" at a concert in the Church Schools on the 15th ult. The soloists were Miss Jean Hunter and Mr. Sidney Cooksley. Miss Hole accompanied and Miss Ayres was at the harmonium. On the previous day the same work was given at Dunster with Mrs. Hancock as accompanist and Mr. F. Walton Evans at the harmonium. Mr. H. T. Gilberthorpe ably conducted both performances.

WHALLEY RANGE, MANCHESTER.—Stainer's "Crucifixion" was given with great success on the 5th ult. by the church choir. The solos were rendered with much feeling by Mr. W. L. Swancott and Mr. Cuthbert Allen, and the entire work was sung with true devotional feeling. Mr. W. A. Langstaffe presided at the organ.

WIRKSWORTH.—Very successful renderings of Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise" were given by the Wirksworth Choral Society in the Parish Church on March 26. The chorus, which was particularly good, consisted of sixty voices, and the soloists were Miss M. Hadfield, Miss Bowmer, Mr. C. W. Fredericks, and Mr. J. Coleman. Mr. Carl Ashover, the conductor, is to be congratulated upon this signal success, the concert being considered the best ever given by the Society. Mr. S. Neville Cox presided at the organ. The performance of the "Holy City" (Gaul) was inadvertently assigned to the Wirksworth Choral Society in last month's issue of THE MUSICAL TIMES. It was given by the Wirksworth Musical Union.

WORTHING.—The West Tarring Choral Society gave an excellent performance of Mendelssohn's "Hymn of Praise," together with a miscellaneous second part, in the Literary Institute, on the 1st ult. The choir sang with spirit and good attack, and the orchestra, capably led by Mr. C. Mansfield, was efficient. The solo vocalists were Miss Bessie Woode, Mrs. Bernard Lees, and Mr. Clifford Hunnybun. Mr. W. Binstad conducted.

Answers to Correspondents.

CHALUMEAU.—The full score of Bach's church cantata 'Christ lag in Todesbanden' is published at 30s. net. It is scored for strings and continuo, but in some of the choral portions brass instruments double the vocal parts. This 'grandiose work,' to adopt Spitta's designation, was most probably composed by Bach for the first day of Easter, 1724, during the early years of his Leipzig period. See Spitta's 'Life of Bach,' English edition, vol. ii., 392-397, 688; vol. iii., 105.

A. E. P.—(1) For sacred songs suitable for a deep contralto voice with accompaniment of American organ, try the following:—'O Lord, thou hast searched me out' (Sterndale Bennett), 'Return unto thy rest' (Pughe-Evans), 'Far from my heavenly home,' in C minor (A. A. Needham), 'Thou wilt remember us,' key C (W. Coenen), 'Nearer my God, to Thee,' key E flat (S. Adams), 'Rock of Ages' (S. Adams). (2) Music of all kinds can be borrowed from Novello's Library.

D. S. E.—(1) The A sharp must be struck again, but with less force than on the first occasion: similarly, the G sharp in the following bar. (2) Fingered and phrased editions of Bach's '48' are those edited by Czerny, Kroll, Rubhardt, Klindworth, Riemann, and Busoni (of the last-named edition, Part I. only has at present been issued). (3) Both qualifications (L.R.A.M. and A.R.C.M.) are valuable, therefore why not qualify for both?

W. G. B.—Chappell, in Aldis Wright's Clarendon Press Series of Shakespeare's 'Henry V.', states 'that when a "consort of viols" was imperfect, i.e., if one of the players was absent, and an instrument of another kind, e.g., a flute, was substituted, the music was then said to be "broken." There are, however, other theories as to the meaning of the term "broken music." See 'Shakespeare and Music,' by Edward W. Naylor (Dent).

ST. CECILIA.—(1) Quaver = 60 is rather slow for Handel's 'What though I trace' ('Solomon'): about 72 is a more comfortable speed. (2) The Appendix to White's 'Double Bass Primer' (Novello) treats of the four-stringed Double Bass. (3) Apply to the Secretary of the Tonic Sol-fa College, 27, Finsbury Square, E.C. A summer term of study, organized by the College, will be held at Forest Gate daily from July 13 until August 7.

IXION.—Mr. Whitehead, of the Ticket Office, St. James's Hall, issues a periodical list of concerts given in London; a list, though not quite so complete, is published by the manager of Queen's Hall. We could not possibly undertake to compile such a list for these columns, not only by reason of space, but of the difficulty of selection in regard to *principal* concerts.

H. B.—(1) Otto Jahn, in his 'Life of Mozart,' gives seventeen sonatas, one fantasia and fugue, and three fantasias for the pianoforte, composed by Mozart. This may be accepted as authentic. The other sonatas you mention may be of the doubtful character. (2) Liszt wrote one pianoforte sonata, in B minor. See Shedlock's informing book 'The Pianoforte Sonata' (Methuen).

J. H.—It is difficult to suggest a course of study for sight-singing that is to be pursued without a teacher. The 'Graduated Exercises' (Staff Notation) in Book 91 of Novello's School Songs, price 6d., provide instruction and exercises that will probably help you.

G. M. P.—The story of 'Bow-bells merrily sounding "Turn again Whittington"' has no other origin than a flourish of fancy created by some poetical brain. There is no accounting for what is done in the pantomime, to keep up or destroy old traditions of the Dick Whittington and his cat type.

H. G. C.—In regard to the rendering of recitatives, in phrases ending with two or more reiterated notes, it has long been the custom to sing the first as an appoggiatura—a note higher than the rest. It may be regarded as more or less a rhetorical effect, and therefore justified, apart from use and wont.

W. M.—The playing of the oboe is not injurious to the lungs, and it has not a tendency to cause consumption. On the contrary, it is quite a healthy occupation, provided however that you use a *good* instrument, and are carefully instructed from the beginning as to the proper management of the breath in playing it.

'OUT OF TUNE.'—You should join a sight-singing class in which the mental effects of the tonic sol-fa syllables are inculcated. As you are near a town in which music is cultivated, you ought not to experience any difficulty in getting the help we suggest.

MUSIC TEACHER.—There is a certain vagueness in your inquiry: 'Where can I get the photos, life-size—i.e., taken off by the bust of Beethoven and others?' Photos are sometimes taken off by thieves, but not by busts. That is the best we can do for you.

M. C. K.—The equipment of a good singer consists of the following: a voice, poetic feeling, good health, simple living, and brains. Appearances count for something, and if you are a tenor and grow a beard, you might find it worth while to dispense with that hirsute ornament.

C. A. G.—We do not think there are any Scholarships combining tuition with maintenance at the Royal Academy of Music, but the Secretary of that Institution will give you all particulars upon application.

J. R.—Bach's Chorales should be played slowly and, of course, with pauses at the pause signs. It would be a study in monotony to play all the 'Variations' with the same stops—i.e., the organ stops, not the pause stops.

M. D.—'The three premier tenors—who are they?' you ask. We dare not say, even if we knew; but this may, however, be said: Premier tenors are at a premium.

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E. S.—D sharp.

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ALFRED R. GAUL.

In the presence of a large and enthusiastic audience the cantata came to a very satisfactory first hearing at Hanley, on March 26, at the hands of the Hanley Glee and Madrigal Society. The chorus and band (conducted by Mr. James Garner) numbered 350. Mr. Gaul was present, and as he took his seat in the balcony was loudly applauded. The principals were Madame Sobrino (soprano), Miss Eden Thornton (contralto), Mr. Charles Saunders, and Mr. Ffrangcon Davies

The work made a distinct impression from the earliest numbers, the general excellence of design and unity of purpose which characterizes the whole being very noteworthy. Mr. Gaul has in this production provided choral societies with a cantata which, while being within the power of ordinary choral societies, will be worth the notice of the largest musical organizations.

BIRMINGHAM DAILY GAZETTE

The work is in two parts. The first section of the first part, entitled "Jehovah," sets forth the existence of the Great First Cause, the composer plunging at once into the midst of things without prelude for the reason that no prelude could adequately shadow the Majesty of God. Three soft strokes of the drum compel attention, and then the Peace theme, a graceful, sympathetic melody of two bars. Next comes the Trinity Grace theme, three notes of the diatonic ascending scale. Both these themes are continually repeated throughout, giving a sense of unity, while they make the needful allusion to the prevailing spirit of the work, the golden cord that binds the many movements into one. We begin with a baritone solo, "Before the mountains were brought forth," followed by a chorale-like chorus, "We all believe." Section 2, "The Word," also begins with the baritone, "In the beginning was the Word," which is again followed by a chorus, "And we believe in Jesus Christ." Section 3, "The Spirit," once more presents the baritone followed by a chorus, and then comes a soprano aria, "God, Who at sundry times." Section 4, "On the Mountain," begins with a contralto solo, "Jesus, seeing the multitude," after which the tenor sings "Blessed are the Peacemakers," which is followed by an unaccompanied quartet, "His word of Peace." . . .

From this point interest constantly deepens; the well-known texts are music in themselves, and Mr. Gaul has set them with striking reverence and beauty—“Have no anxious thought,” “Consider the lilies,” “Never man spake like this Man,” “Lo! this is our God,” and others. Presently the rippling of the orchestra tells us we are at the seaside. Jesus is sitting there speaking parables. The *Prodigal Son* is before us; the story is given; the unaccompanied quartet, “Return, O Wanderer!” is sung by an invisible quartet. The *Prodigal* returns, his family make merry. The Elder Son, returning from the field, hears music and dancing. This gives Mr. Gaul opportunity for one of the most quaint and original things he has ever written, a quaint and sparkling intermezzo in the form of an Eastern Dance. A number of beautiful vocal movements follow, and the first part ends with a paean of praise, “Thou art the King of Glory,” a singularly fine chorus, worthy of any composer, living or dead.

Part 2 begins with the idea of "The Good Shepherd," and the second intermezzo, a *Pastorale*, is in order. The "Shepherd" idea is treated at length with great variety and with never-failing interest. "Praise the Lord, all ye Gentiles," for an unaccompanied double choir, presents a fine chance for a good chorus. More favourite texts follow, set as solo, quartet, or chorus: "hosanna to the Son of David," "Come unto him," "Lord, what is man?" "Man is like a thin reed of naught"; a mournful mood soon relieved by cheerful texts: "Yet hath the Lord been mindful," "When all Thy mercies," and "Lo! I am with you always." The cantata, which lasts about ninety minutes, concludes with a magnificent chorus, in which good choirs will surely revel: "Praise and extol." No man knows better than Mr. Gaul how to write for voices. Throughout the work we have spontaneous elegance, attractiveness, in short, a never-ending charm. This cantata, which completes the octave of Mr. Gaul's cantatas, will hold to be the best. If it prove less popular than the composer's "The Holy City," we shall be surprised. Mr. Gaul was engaged on this, his latest work, for about three years, and we believe that all who hear it will agree that the time was very profitably spent.

NORTH STAFFORDSHIRE SENTINEL

It may be said without any manner of reservation whatever that the expectation that it would prove a work in every way worthy the great reputation and experience of its composer, has been amply fulfilled. "The Prince of Peace" is predestined to a successful career because it possesses in generous measure all the elements which together go to ensure pleasure to the singers and gratification to the listeners. From the very outset the work attracted to itself the closest attention, and that interest never slackened. The work is remarkable for its unity of design, and it will assuredly be recognised that in "The Prince of Peace" Mr. Gaul has provided a cantata which will be worthy the study of choral societies of every grade.

After the chorus "Thou art the King of Glory," cries were made for the composer, and Mr. Gaul from his place of vantage bowed his acknowledgments. . . . "Praise and extol," with which the cantata is brought to a triumphal close, was fine in the extreme.

At the end there were loud calls for Mr. Gaul, and that gentleman was kept bowing his acknowledgments for several seconds.

BIRMINGHAM DAILY POST

A large and appreciative audience assembled in the Trinity Hall, Old Hill, on Thursday evening, April 2nd, the occasion being the twenty-first concert arranged by the Old Hill Musical Society, conductor, Mr. A. H. Bassano. A special feature of the concert was the performance of Mr. A. R. Gaul's sacred cantata, "The Prince of Peace," this being the first time of performance in the Birmingham district. The work met with a most flattering reception. "The Prince of Peace" is an octave above "Ruth," the first of the series, being the most modern both in style and treatment of the whole set. Mr. Gaul has felt the influence of the time, and perceived the trend of modern music; so his new work is more closely knit, combines the continuous treatment while preserving the older vocal forms, and exhibits a freedom in advance of his preceding productions. The choral writing is very grateful for the singers, and the choruses concluding each part are the most scholarly of all. Every care is paid to detail, and the directions given in places should enable conductors to realize the composer's intentions to the full.

BIRMINGHAM DAILY MAIL

"THE PRINCE OF PEACE."—The composer's preface states that the cantata completes a long-cherished idea, namely, that of writing a series of works agreeing in number with the notes of the diatonic scale. To this order belong the cantatas—1, "Ruth"; 2, "The Holy City"; 3, "Passion Service"; 4, "Joan of Arc"; 5, "The Ten Virgins"; 6, "Israel in the Wilderness"; 7, "Una"; 8, "The Prince of Peace". Much prominence is given to the soli, and these have a melodic as well as a declamatory structure for their basis of a captivating kind. Admirably written for the voice, enhanced by charm of rhythm and picturesque accompaniments, these manifold solo form a distinct treasure of their own. The part-writing is conceived in Mr. Gaul's best vein, and here he shows a master hand in treatment and beauty of melody. The part-writing in this work is more elaborate and academic than in his previous cantatas; and contrapuntal and fugal devices figure strongly in some of the choruses. The choruses in plain harmony and the unaccompanied choruses are among the finest examples of his prolific pen. An important number is the chorus, "Praise the Lord" (unaccompanied), for double choir, in four and eight parts. The instrumental interludes comprise an "Eastern Dance" and an "Intermezzo" of picturesque colouring. There is a quaintness in these instrumental pieces which will strongly appeal to the listener. The whole work reveals sound musicianship, the outcome of long years' experience.

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PREFACE.

The first edition of *The Psalter Noted* was published in 1849 under the supervision of the late Rev. Thomas Helmore, and secured for the Gregorian Tones a general recognition of their appropriateness for Divine worship. Subsequently Mr. Helmore's scheme was enlarged by the issue of *The Canticles Noted*, of *A Brief Directory*, and of three *Appendices to the Psalter*; and the whole collection was issued in one volume under the title of *A Manual of Plainsong*. The Manual had also two companion books, one of Words only, containing *The Canticles and Psalter Accented*, the other a collection of *Accompanying Harmonies*. Thus complete provision was made for the musical performance of the regular services of the Prayer Book. Practical objections, however, to the monotony of the recitation of several Psalms to one Tone without the relief of Antiphons, added to certain difficulties in the pointing, led to the issue of other Psalters which have competed with *The Psalter Noted*, but without obtaining, any of them, a marked supremacy; and nothing has been issued which covers the whole field so completely as Mr. Helmore's *Manual*.

Study of the art of Plainsong during the last half century has, however, undergone something like a revolution; on every branch of the question new light has been thrown, and not least upon the principles of pointing. In consequence of repeated demands for a new edition of the *Manual*, the work of revision was entrusted to the late Sir John Stainer. He readily undertook the task, and called into collaboration Mr. H. B. Briggs and the Rev. W. H. Frere, with the result that before his death he had passed for the press the greater part of the revised proofs prepared by them for the new edition. He had also devoted much time to the consideration, with Mr. Shebbeare, of the Organ Accompaniments, so that the complete work may be considered as his last contribution to the music of the English Church.

His was not the only loss that this book had to undergo in the course of revision, for on the eve of its completion, Mr. Briggs was suddenly called to his rest. So the foregoing words which he had written about Sir John Stainer have now become his own epitaph. Without competing with Sir John Stainer in the wider domain of Church Music he had, in the narrower department of Plainsong, an influence and a competence which were unrivalled; and whatever merits this book may have are due almost entirely to him.

The *Manual* thus appears in a New Edition, revised in accordance with modern standards of taste and science; it does not cover quite so large a field as formerly, for it contains no music for the Holy Communion; but it has the same counterparts as before in the shape of *The Canticles and Psalter Accented*, and *The Accompanying Harmonies* prepared by Mr. Shebbeare, which include accompaniments for the Responses, *Te Deum* and *Litany*, as well as for the Tones.

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